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Price per copy Rs. 8/- Editor Dr. (Smt.) Sulochana Rajendran
The views expressed in SHANMUKHA are the writer's own and do not necessarily reflect the opinion of the publishers.

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SHANMUKHA

IN FOCUS

Blessed were the moments when His Holiness, Bharati Theertha, Sankaracharya of Sringeri visited the Shanmukhananda Sangeetha Sabha and gave his Anugraha Bhashana, wishing Speedy renovation of the Hall.

SHANMUKHA takes pride in felicitating its Publisher/Hon. Secretary Shri S. Seshadri for getting the Lions Award. It also felicitates its founder-Editor Shri K.S. Mahadevan on his Satabhishekam.

The much-discussed Subject of Microtones, "Srutis" has still been the centre of serious disputes. Scholars and Musicologists have analysed threadbare the concept of Srutis but it has eluded a firm 'grip'. Why? An erudite Scholar-researcher traces this anomaly to the scholars' "attributing to ancient writers like Bharata and Sarangdeva theories and notions which they did not hold" and goes to clarify the Concept as propounded by the ancient Greats.

This is the birth-Centenary year of Mysore Chowdiah, the Seven-Stringed Violin maestro. Celebrations are scheduled for the whole Year. Yet, that which took place in his Memorial Hall and the Taalavaadyotsav which documented his compositions seek a place in SHANMUKHA. In a profile, "Soundayya", a retired Professor of Mathematics catalogues his Compositions and recalls with nostalgia some anecdotes.

What is the unique touch of Dr N. Rajam that makes her Violin 'Sing' "Rajam & 'Gayaki Ang" gives a Vision about it.

'Tiger' as a Teacher. A chela, herself a renowned teacher in academics, goes down memory lane in her 'Guru Pranam'.

While there appears an 'education' on Audience Culture, there goes an essay too on Appreciation of Karnatak Music concert. Nothing new. Only a timely reminder SHANMUKHA makes for the benefit of Youngsters aspiring to be performers and critics. Added to it is the "Music in the Service of Mankind" as a masterkey of the human mind, reiterating that Music is "the brightest lamp of the world culture", "the universal language of feeling" that serves as a "Unifying force."

The anger and anguish of the Rasikas at the 'Desecration' at the Tyagaraja Samadhi this year is reflected in "A Shot" at Tiruvaiyar" and "Tyagaraja Aradhana & Kunnakkudy"

SHANMUKHA pays its Tribute to the Great 'Thavilkarar' who left a void in the field.

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"Sruti According to Ancient Texts"

By Dr. N. Ramanathan

'Sruti' is one of the concepts in music theory which has lent itself to much discussion from ancient times to the present. We find Sruti at the centre of very serious disputes between Musicologists in our own times. In their zeal for establishing the validity of their own views we find scholars attributing to ancient writers like Bharata and Sarngadeva theories and notions which they did not hold. The object of this study is to clarify the concept of Sruti as propounded by the ancients, namely Bharata, Dattila and Matanga, and elaborated by later writers like Abhinavagupta and Sarngadeva.

Sruyanta iti srutayah", This is how the word Sruti is etymologically derived, and therefore Sruti refers in general to all that is heard. The Veda-s are called Sruti since they are said to have been "heard" not composed by any mortal. Sruti also means the various ways of intoning Svarams in music (as in Naradiyasiksha). It is applied to the quality of the voice which changes due to the predominance of one or other bodily humour, vata, pitta, etc. (BrD p.4) As pointed out by some commentators, the word also denotes the different registers into which sounds fall (BrD p.4) Thus we find the word Sruti being used in various senses, all having to do with sound, especially musical sound. We are however concerned with only one part of the connotation of the word sruti, namely, Sruti as a measure of Svarams.

A technical term like Sruti cannot be understood if we remove it from the system or systems in which it functioned. In order

to understand the concept, we have to acquaint ourselves with the entire musical system spoken of by Bharata and other ancients and the changed theoretical set-up in which medieval writers like Ramamatya used the term. And so any discussion of the concept will necessarily entail reference to other related elements of the system, namely Grama and Jati, Mela and Raga. The theoretical system which was formulated to codify the music of the ancient period can be called the Grama system. Jati-s and Murcchana-s furnished the melodic basis of ancient music. These svaram groupings were classified into two Grama-s. Sruti was the unit of measure of Svarams, and also the basis on which Svaram structures were classified into two Grama-s. Bharata states this clearly.

Jatibhih srutibhiscaiva svaram gramatvamagatah. (NS 18, 5-6)

This statement literally means "Through Jati-s and Sruti-s, Svarams attain the state of Grama". 'Svarams' were defined as to their magnitude i.e., as two-Sruti-ed, three-Sruti-ed or four-Sruti-ed and also their sequential order i.e. Rishabha that svaram which is between Sadja and Gandhara. A Grama is a theoretical construct, a purely theoretical arrangement of Svarams, which could fit several Jati-s, which are therefore said to belong to that Svaram-group or Grama. The order of arrangement of the Svarams is the same in both the Grama-s, the difference lying in the magnitude (expressed in terms of Sruti-s) of the Pancama of one Grama

from the Pancama of the other. Thus the difference between the two Grama-s hinges on a measure called Sruti. Sruti, Grama, etc, are theoretical concepts which were postulated for classifying melodies. Melodic structures were classified on the basis of the magnitude of their component Svара-s measured in terms of Sruti-s, into two Grama-s or groups. In fact it is for the purpose of classification that the concept of Sruti was formulated, it had no existence in performance. Abhinavagupta, the commentator on Nāṭyaśāstra points this out again and again.

Gramavibhagarthameva srutikir-tanam

(AB omn NS vol. IV p.12, 1.11)

Evam gramadvayam tadupayogica sruti sadbhava svaranam srutiniyamapramanyamabhidhaya
.....

(ibid, p.24, 1.4)

As a unit of measure of Svара-s, what does Sruti mean? In the ancient system. Svара was conceived not merely as a sound of fixed pitch position, but also as comprehending the entire tonal range between itself and its previous Svара. The interval which separated one Svара from another and which was included in the definition, was measured in terms of Sruti-s. The interval between one Svара and the next can be theoretically divided into infinitesimal parts, i.e., any number of sounds of very minute pitch difference can be produced between one Svара and the next, but there are, according to the ancients, only one or two and at the most only three sounds which can be distinctly cognised by the ear in the interval between one Svара and the next. These distinctly cognisable sounds or the intervals there-

of, between one Svара and the next, are Sruti-s. The term Sruti is appropriately given, for it is of a perceptible, audible interval sound that the ancients are speaking. Thus a Svара is said to be of the measure of two Sruti-s (Dvisrutika), when there are two Sruti-s separating it from the previous Svара, Trisrutika and Catuhsrutika if there are three and four Sruti-s respectively between itself and the previous svара.

We saw above that Svара was conceived both as an interval and as a pitch position. Similarly Sruti was thought of both as the least audible interval between two sounds, as well as the sounds themselves which were separated by such an interval. We find Bharata speaking of Sruti as the least perceptible difference in pitch between two sounds, while Dattila (Datt. 9-10), who is followed by Matanga (BrD p.4) and Saṅgadeva (SR 1,2,8&13), uses the term Sruti to denote the sounds themselves which are thus distinguished from one another. We might say that for Bharata it is basically an interval, while for Dattila and others it is firstly a pitch position.

Bharata's description of Sruti indicates his standpoint clearly. He first describes the two Grama-s into which Jāti-s can be classified. Sadjāgrāma is the group of svāra-s having the following intervallic sequence.

Sadja of four Sruti-s, Rsabha three Sruti-Gandhara of two Sruti-s, Madhyama of four Sruti-s, Pancama of four Sruti-s, Dhaivata of three Sruti-s and Nisada of two Sruti-s.

In the Madhyamāgrāma, Pancama has to be diminished by one Sruti. The Pancama is lower than that of Sadjāgrāma by the least possible difference in pitch. Such

diminution or augmentation is measured in terms of Sruti-s.

Evam srutyutkarsadapakarsadva yadantaram mardavadatatvadva tatpramanam srutih.

(NS 28, 26-27)

Bharata adds that the lowering or raising should be brought about by loosening or tightening of the strings in the case of stringed instruments. The above description clearly indicates that Bharata viewed Sruti mainly as an interval, the smallest possible one which distinguishes one sound from another as lower or higher in pitch. Abhinavagupta makes it explicit.

Evam tivramandatvahetubhyam yadantaram yo visesavabodhah tatpramanam niscayakam yasyah sa srutih

(AB on NS ibid. p. 21, 1.25)

We find an almost identical explanation in Brhaddesi too. In the above passage from Bharata, the term Pramāna denotes in general the measure of Sruti. The Pramāna or measure of Sruti is the intervallic difference between the Pancama of Sadjāgrāma and the Pancama of Madhyamāgrāma. Pramāna is not the value of any particular kind of Sruti such as 'Pramāna-sruti.' This term has been coined by modern scholars and often wrongly attributed to Bharata. Sruti is a unit like 'inch' or 'second' and there are no two or three kinds of Sruti. However, it is not a precise mathematical measure. Although sound, which is physically measurable, is the medium of music, in music it is not measured as in physical science. Sruti is not a precise, acoustically standardized measure, but a perceptual measure like a

spoonful of sugar which is of use in the field of art. It is meaningful in music because it is cognisable by the ear and does not require any instruments for recording it.

This aspect of the ear being the sole judge of Sruti has been stressed by ancients. Abhinava states that augmenting or diminishing a sound should be perceivable by the ear.

Sruteh sabdasya srotragrahyasya utkarsastivrata apakarso mandata

(AB on NS Vol. IV, p.21, 1.24)

He is aware that, theoretically, augmenting and diminishing can be negotiated through very minute or literally atomic intervals. But he explains that such infinitesimal intervals cannot be grasped by the ear.

Yadyapi paramanutopyutkar-sapakarso va bhaved dhvanervisseastathapi nasau grhitum paryate.

(AB on NS vol.IV, p. 21, 1.28)

It is on the basis of this audible unit of measurement that the intervals of the Svāra-s in the Jāti-s were measured, resulting in two groupings of Svāra-s, namely, Sadjāgrāma and Madhyamāgrāma. The interval between Rsabha and Sadja was, as we saw above, one of three Sruti-s, that between Gandhara and Rsabha was of two Sruti-s. The Grama-Jāti (and the Grama-Murcchana) system was such that within one Grama, scales were formed by taking different Svāra-s as commencing notes, while the interval between two Svāra-s remained the same. Hence Rsabha was always three Sruti-s away from Sadja and it was often referred to as the three Sruti-ed svāra. This

means that two distinctly perceptible sounds can be produced between Sadja and Rsabha, and the third distinct sound is Rsabha. We saw above that Sruti was the term used for these sounds as well as the intervals which separated them. So "Trisrutika" applied to Rsabha would mean that it is the third distinct sound from Sadja as well as that it is separated from Sadja by three distinct intervals. With the help of two vina-s Bharata (NS, vol.IV, p.20) demonstrates the Sruti-s of each svara. When we take all the seven Svара-s of Grama into account, the Sruti-s number 22. This number has no sanctity attached to it. What is important in the Grama system is the number of Sruti-s in a Svara.

A question which is usually posed regarding the ancient Sruti system is, if Sruti was a standard unit, then were the octaves equally tempered? The answer is "no". Equal temperament means that the octave is equally divided and that all the Svара-s are separated from each other by equal intervals. In the Grama system this was not so. The interval between Sadja and Rsabha was different from that between Rsabha and Gandhara and so on. But the interval of Svara was internally divided into a number of roughly equal Sruti-s. The exact magnitude of a Sruti is of no importance, what matters is that the four Sruti-s within, say, Pancama, are equal. Similarly, the Pancama of Madhyamagrama has an interval of three equal Sruti-s. It is not to be presumed that this pancama is sung exactly on the third Sruti of Sadjagramika Pancama. On the other hand, Sruti is demonstrated by the two known entities, the Sadjagramika and Madhyamabgramika pancama-s. Sruti does not make Svара-s perceivable, but is postulated as a unit to measure their

intervallic differences. As such, it facilitates the classification of melodies which are constituted by the Svара-s, into the two Grama-s. It is this application of Sruti for the purpose of classification that has been extended to the Mela system of the later period.

Medieval Period :-

The classification of Svara groups in treatises of the medieval period is based on the concept of Mela. A Mela is a grouping of Svара-s of specific intervals (measured in terms of Sruti-s) which can fit several melodies or Raga-s. We might adapt Bharata's statement to read "Through Raga-s and Sruti-s Svара-s attain the status of Mela."

Ragaisca srutibhiscaiva svara melatvamagatah.

Like Grama, the term Mela also means a group. Both terms mean a group of Svара-s, but here their similarity ends. While, in the Grama-system, different scales are formed by taking differing commencing Svара-s and keeping the intervals constant, in the Mela system, different scales are formed by taking the same commencing svara and increasing or diminishing the intervals of the subsequent Svара-s. So in the Mela system, we find the intervals of Svара-s undergoing changes and therefore Svара-s are not assigned fixed intervals in terms of Sruti-s. For instance, the intervals of Kakali-Nisada and Suddha-Madhyama would vary depending on the Dhaivata and the Gandhara which precede them respectively. The interval of Kakali-Nisada would be of three different Sruti values depending on whether Suddha Pancasruti or Satsruti Dhaivata preceded it. Thus Sruti as a

measure of intervallic magnitude is not fully utilised in the Mela System. The only Svара-s which would have fixed intervallic values would be Rsabha and Dhaivata, which are preceded by sadja and pancama which do not change their positions. Venkatamakhi has noted this point, for he states that there are two forms of Sadharana-gandhara depending on whether the Suddha or Pancasruti Rsabha precedes it (CP 3, 42-43). This kind of thinking has not come down to the succeeding period.

Venkatamakhi also makes it clear that the Svара-s are first located in pitch positions having known them through Lakshya and then the intervals between them divided equally into the respective number of Sruti-s (CP 2,26-44). Thus Sruti-s within a Svara were equal and not the entire Sthana divided into equal parts and Svара-s located on them. Thus what was mentioned in the context of Grama system was spoken in the context of Mela too.

Modern Period :-

In the modern period the Mela system continues to hold sway. While the principle is the same as in Venkatamakhi's time, we find the svara-s given different Sruti values, the Suddha-Rsabha of three Sruti-s becoming Dvisrutika, and the Pancasrutika Rsabha becoming Catuhsrutika. The fixing of pitch positions for Svара-s is to develop a simpler system for Mela classification. The abstraction of positions such as suddha-Rsabha and Satuhsrutika-Rsabha is merely an attempt to choose positions around which the svara-s in the Raga-s which have them, are centred. Only by limiting the number of Svара-s would it be possible to have a simple system of classification in Karnatak

music where Svара-s are sometimes conceived in a fluid state of existence, as for instance, the Gandhara of Todi, Anandabhairavi etc., it is very difficult and also not proper to pinpoint a position for the Svara. The second Svara of Kalyani is identified as Catuhsruti-Rsabha for the purposes of classification. This does not mean that it is sung exactly on that position, it is sharpened or flattened often in the contexts of raga phrasing. This Rsabha cannot be identified as Rsabha of so many Sruti-s, but it would only be right to call it the Kalyani - Rsabha, since the raga character would permeate it. A musician who has a grasp of the raga would be singing the Rsabha proper to it, not the Catuhsruti-Rsabha. Sankarabharana and Shanmukhapriya are also classified as having Catuhsruti-Rsabha, but a musician knows how different the Rsabhas in the three Raga-s sound. It is the classification system which has brought about an identity, a superficial one, between the Rsabha-s of the three raga-s.

Forgetting that the terms such as Catuhsruti and Satsruti have been invented for the purpose of classification, and taking these as their starting point, some scholars find that the Rsabha of Kalyani is not 'actually' Catuhsruti but falls short of it, and promptly say it is Trisruti-Rsabha. Similarly the Rsabha of Bhairavi is stated to be 'actually' Trisruti. The fallacy lies in taking Catuhsruti-Rsabha as a fixed svara, while it is only an approximation effected for Rsabha-s of several Raga-s. The actual differences between the renderings of the same Svara in different Raga-s do not call for such theoretical explanations. As we said, Catuhsruti-Rsabha itself is a theoretical entity derived as the average position of

several Rsabha-s, and to complain that the actual Rsabha-s of Raga-s do not conform to this and to attempt to create more theoretical entities such as Trisruti Rsabha, would result in complicating rather than simplifying the classification, and would defeat the purpose of classification itself. If theory were to postulate as many Rsabha-s as there are in actual practice, then there would have to be as many Mela-s as there are Raga-s. Then enumeration, rather duplication, and not classification would result and thereby would lose sight of its purpose.

Another misconception which prevails regarding Sruti-s is the identification of the twenty-two Sruti-s in the various Raga-s. Some scholars have attempted to locate the twenty-two Sruti positions in the various Raga-s, for instance, the Ekasruti-Rsabha in Gaula, Dvisruti Rsabha in Mayamalavagaula, etc. It is clearly seen that in such an event these twenty-two do not remain Sruti-s but become Svvara-s. Sruti-s are not singable entities. If the Rsabha is flattened and sung, Ekasruti is used as an adjective to indicate this flattened Rsabha, we cannot claim that the first Sruti of Rsabha is Sung. Sruti-s are employed to indicate the magnitude of Svvara-s, there are not exactly twenty-two positions occupied by Svvara-s. The number of positions occupied by Svvara-s in the course of singing may be twenty-two or more, it may be even more than fifty-three.

Further, there seems to be no point in trying to interpret these positions in precise mathematical terms. Such measured values do not in any way contribute to the understanding of music. (See the article "Sruti: The Scalio Foundation by R. Sathyanarayana, Sangeet Natak no. 17, especially last three paragraphs of the

article.) By interpreting Satuhshruti-Rsabha as 9/8 or Kalyani-Rsabha as 10/9, we are only putting the known facts in a different language.

I have tried to present a general view of the ancient system and to indicate the role of Sruti in it. (For more detailed information on the role of Sruti in the ancient system see (i) The book "*Dattilam: A Treatise on the Sacred Music of Ancient India*" by Mukund Lath, (ii) The article "*The Concept of Shruti as Related to Svvara- A Textual and Critical study*" By R. K. Shringy in the *Journal of the Music Academy*, Madras, 1973). I have then attempted to show the extension of its usage in the musical system of the middle ages. And lastly, I have tried to point out the misinterpretation and misuse of the term Sruti in the modern period and to show how the theories arising out of these notions go against the spirit of our music.

References :

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AB *Abhinavabharati of Abhinavagupta pub. in the Gaekwad's Oriental Series by Oriental Institute, Baroda. vol. IV - ed. by M. Rama Krishna Kavi and J.S. Pade, 1964.*
Datt. *Dattilam of Dattilamuni, ed. by K. Sambasiva Sastri, pub. in the Trivandrum Sanskrit Series, Trivandrum, 1930.*
BrD *Brhaddesi of Matangamuni ed. by K. Sambasiva Sastri, pub. in the Anantasayana Samskrita series, no. 94, Trivandrum, 1928.*
SR *Sangitaratnakara of Sarngadeva with the commentaries Kalanidhi of Kallinatha and Sudhakara of Simhabhupala, Vol. I, ed. by Pandita S. Subrahmanya Sastri and revised by S. Sarada, pub. in the Adyar Library Series by Adyar Library, Madras, 1992.*

[Courtesy:

Journal of the Indian Musicological Society
Vol. 12 No. 3 & 4 Sept. & Dec. '81.]

"SOUNDAYYA"

By Prof. K.R. Rajagopalan

There are some who have been given titles for service other than music; many have been honoured by kings, zamindars and the so-called rasikas forming a group of admirers. Some of these titles are, no doubt, sonorous and meaningful. But the words of a real musician of good calibre, who on the spur of the moment as it were coins a "catch-phrase" to denote the speciality of his outstanding contemporary, belongs to a different genre. Being spontaneous it would be very apt, though perhaps not Sanskritised as the oft-repeated titles.

Two musicians have been thus "honoured" so far. One of them is Smt. D.K. Patammal happily with us still and singing - who was referred to as *Paattammal* by that coiner of catch-phrases Ariyakudi Ramanuja Iyengar. The other is Mysore T. Chowdiah, who was referred to as "SOUNDAYYA" by GNB, the first University-degree holder turned performing musician and who established a separate Baani and became a Sangita Kalanidhi.

Chowdiah was born in 1895 and hence the year-long centenary celebrations.*

A COMPOSER

Chowdiah was a composer of mark. He had 17 Kritis and 5 Tillanas to his credit. They are in three languages-Kannada (his own mother tongue), Telugu (the 'contemporary' language which every Vaggeyakara after Tyagaraja composed in) and Sanskrit, which he had learnt in his early years.

He has used mostly Rakti Ragas like Natakuranji, Dhanyasi, Asaveri, Saranga,

Kedaragowla and Anandabhairavi, to mention a few. But Ghana ragas like Todi, Kharaharapriya and Kalyani have also been handled. His mudra was "Trimakuta - dasa" (servant of the three-headed lord). (A list of articles follows in the next Page).

Apart from these compositions, Chowdiah has composed a song for his film "Vani" also, as we shall see in the sequel.

FILM DEBUT

It was not very strange, in the early forties, to see well-known musicians being lured by the silver screen. Great names such as Maharajapuram Viswanatha Iyer (Nandanar), M.M. Dandapani Desigar (Nandanar and others), M.S. Subbulakshmi (Meera and others), G.N. Balasubramaniam (Sakuntala), N.C. Vasanthakokilam (Haridas), Musiri Subramania Iyer and Nagaswara Vidwan T.N. Rajaratnam Pillai, all had their stints in films. Some others who were slated to perform but did not due to several reasons were - Chittoor Subramania Pillai, Tiruvengadu (Nagaswaram) Subramania Pillai, S.G. Kittappa. Papanasam Sivan, revered as Tamil Tyagaraja, not only acted in a few films like *Thyaga Bhoomi*, *Bhakta Kuchela* etc, but also composed a plethora of songs for a number of Tamil films. D.K. Pattammal and M.L. Vasanthakumari had done playback singing for actresses.

It, therefore, is no surprise that Chowdiah also took to the celluloid medium. He entered in style, as the producer and as the actor in the film "Vani". The story is of a musician, his trials and tribulations. Chowdiah sang two songs - *Janaki Ramana* and *Chidambara*, his own, in this

* SHANMUKHA, April 1994 issue, carries a Tribute to this genius.

List of Chowdiah's compositions

Name of Kriti	Raga	Tala	Language	Deity
1. "Chidambara"	Kambhoji	Adi	Sans.	Siva
2. "Deva Deva Sri"	Natakuranji	Adi	Tel	Devi
3. "Devi Poorna"	Dhanyasi	Adi	Kann.	Devi
4. "Devi Sri"	Saveri	Adi	Kann.	Devi
5. "Katyayani"	Kalyani	Adi(Tisra)	Tel.	Devi
6. "Lalitambike"	Vijayanagari	Adi	Sans.	Devi
7. "Maha Maye"	Saranga	Chapu	Kann.	Devi
8. "Nanjundeswara"	Abheri	Adi	Sans.	Siva
9. "Navanandini"	Kharaharapriya	Adi	Kann.	Devi
10. "Prasannaganapate"	Bhahudari	Roopaka	Sans	Ganesa
11. "Prasanna Parvati"	Bilahari	Adi	Kann.	Devi
12. "Prasanna Sri"	Todi	Adi	Sans	Rama
13. "Sambha Siva"	Subhapantuvarali	Roopaka	Sans	Siva
14. "Saravanabhava"	Kuntalavarali	Adi	Sans	Shanmukha
15. "Seshachale"	Kedaragowla	Roopaka	Sans	Vishnu
16. "Sri Ramajaya"	Anandabhairavi	Khanda Chapu	Sans	Rama
17. "Varaganapate"	Udayaravichandrika	Adi	Sans	Ganesa

TILLANAS

1. "Dheem Dheem tanana"	—	Kapi	Adi - 1 Kalai
2. "Dhirana tana dheem"	—	Sahana	
3. "Nadir tanana"	—	Begada	
4. "Nadir tanam"	—	Nalinakanti	
5. "Tanam tanana"	—	Reetigowla	

production and a duet with Bellari Lalitha. The story was written by K. Hirannaiha, a comedian of the Kannada stage and a co-producer. Out of only four Kannada pictures made in 1943, "Vani" was one, the others being *Satya Harischandra*, *Krishna Sudhama* and *Radha Ramana*.

Producer M.V. Rajamma, the actress of later years, G.V. Iyer who later made films on Acharyas such as Sankara, Ramanuja and Madhwa and is completing one on Bhagawatgita, acted in this film. Others in the cast included K. Hirannaiha, Bellari Lalitha, (Musiri) Krishnamurti, and Pandaribai. Harmonium K. Seshagiri Rao assisted Chowdiah in the scoring of music.

Chowdiah had invested most of his considerable earnings in this film, but it did not do well at the box-office. He had one consolation. He had heard that Chembai was in need of some money (for adorning the family deity Parthasarathy with a gold Kavacham in his own village). Chowdiah also knew that Chembai would not accept a gift. So he had Chembai "perform" a concert in the film and gave him 5 grand for it. Of course, Chowdiah and Palghat T.S. Mani Iyer were the side-men. (One can say, therefore, that Chembai and Mani Iyer have also acted in film). The song was "Nikhila Papa Vinasani" in Shanmukharpriya. The words were Chowdiah's. The 'concert' lasted ten minutes, with a good Thani by Mani. People say that the music was well-rendered. (How good it would be if some philanthropher could get this picture and get a video copy of the song made as a token of tribute to Chowdiah in the centenary year!)

Music & Chowdiah

Chowdiah was born in T. Narasipur near Mysore in the old Mysore State ruled

by Nalwadi Krishna Raja Wodeyar. Kaveri, Kapila and another antharvahini river meet here as in Prayag. His mother was Sundaramma, a devotee of music. His father was Agastya Gowda, an agriculturist. Early in life, Chowdiah showed interest in music, but his father was more keen on ordinary schooling. While Chowdiah learnt "Amarakosa" and "Raghuvamsa" he was not for regular schools. One day, he met an elderly gentleman on the banks of the river, and who asked the boy a few questions. The replies made the gentleman walk back to Chowdiah's home taking the boy with him and tell the parents to allow the boy to study music alone - and that a bright future awaited the lad in that line. The gentleman was a Vidwan in the Sosale Mutt of Madhwa denomination situated on the other side of the river.

Chowdiah's music lessons began with a couple of local teachers, but it did not make much progress. One of them is even supposed to have predicted that Chowdiah would never learn music. His maternal uncle, also called Chowdiah, decided to take the boy to Mysore and continue the lessons under a better teacher. Bidaram Krishnappa* was already a well-known Vidwan and Chowdiah was to be put under his care. When the boy learnt this, fear gripped him as to how to make good with such a great personality. Chowdiah took to his heels and ran away towards home, but the maternal uncle mercilessly pursued him and brought him back to Mysore (20-25 kms). Bidaram asked the boy to sing and hearing his voice, thought that it was not good for vocal and advised him to learn Violin. Thus Chowdiah's gurukulavasa began.

THE GRIND

The guru was a strict disciplinarian and made the boy practise 12-15 hours daily. Even if he played a wrong note for a split

* SHANMUKHA, October 1993 issue, carries a profile of this great musician.

second, the guru would severely beat him. Such thrashing once drove Chowdiah to think of committing suicide in the nearby Kukkarahalli tank. Fortunately, for the music world, he was met by B. Rachappa (Have you heard his "Elliruve - tande baro-Maruti" on the ODEON disc? He really had a booming voice which could reach the last man in the audience in a drama performance.)

Rachappa consoled the boy telling him that the Guru had only love for him and wanted him to become perfect and hence the punishment. Chowdiah's tutelage lasted for 18 long years upto 1910. He accompanied his guru in all his travels over Karnataka and Tamil Nadu and many times played the side-man. Bidaram was not an easy man to accompany, as he had been followed by such greats as Tirukkodikkaval Krishna Iyer and Malaikkottai Govinda swamy Pillai. Bidaram wanted Chowdiah to follow the style of Govindaswamy in Raga Nirupana, Taana and in using the bow. He would not hesitate to take the sishya to task even in a public concert if he did not measure up to expectations. Once he slapped him hard, Chowdiah continued with bent head and eyes full of tears. Later, the guru consoled him extensively.

Chowdiah, perhaps, was the first Mysorean to travel in extenso, over the entire South India and play side-man to all the then known great vidwans. He was a very good "Pakka-Vaadya-Karan", following the main artiste in his own style. I have heard him play side-man, on almost successive days to Ariyakudi, Chembai, GNB, Madurai Mani and the like, during the Sree Ramanavami Utsavams at Prasanna Sita Rama Mandira at Mysore (established by Bidaram and looked after reverentially by the disciple). At every concert, he would be a faithful follower. This was in spite of the fact that he excelled as a solo per-

former also. This aspect of his was once again highlighted when tributes were paid at a function in Bangalore recently, to mark the beginning of the birth centenary.

Rare Monument

A number of honours came to him. One could mention two specially the title of "Sangita Ratna" given to him by the connoisseur-king Nalwadi Krishna Raja Wodeyar in 1941 and the other, "Sangita Kalanidhi" given by the prestigious Music Academy, Madras in 1957. A souvenir was published in Calcutta in 1962.

A memorial to him was the construction of a concert hall which is shaped in the form of a Violin, in Bangalore. Today, it is one of the landmarks in that garden city, where many performances are held.

Having played nearly for five decades or more, he breathed his last in January 1967 at the ripe age of 72. Even at the age of 70, he could play non-stop for 5-6 hours.

DHANUR VEENA

Just as many of us today feel, Chowdiah was also not satisfied by the low quality of the sound of the Violin. They were days when only one mike (or none at all) was used and this would be before the main artiste. But today, the Violinist has a separate mike (which he can request to be hiked up almost to drown the voice of the main artiste!) so that the sound of the violin is carried to the farthest individual in the Hall. So, in an effort to improve the tonal quality, Chowdiah experimented with 7 strings-keeping the Anumandaram string as single and duplicating the other three. He practised assiduously over it and perfected it. It appears that he would say it was thrice as difficult to play a 7 stringed Violin as to play a four-stringed one. He was indeed fortunate to get the nod of approval from

such a great Vidwan as his own Guru whom he accompanied once with his new invention. Veena Seshanna* who knew how to play quite a few instruments himself also appreciated its construction and Chowdiah's deft handling of it.

Chowdiah accompanied almost all the musicians with this 7- stringed Violin. He gave a demonstration on it in 1948 in the Music Academy, Madras, where the redoubtable critic C.S. Iyer was also present. Chowdiah challenged that he would play any raga that was required on his special instrument, as he had used it to accompany many a renowned Vidwan. Again in 1956 he gave a demonstration playing, it is said, 256 notes with one single movement of the bow!

Chowdiah used to call the instrument "Dhanur-Veena" and, in his opinion, it was essentially an Indian instrument. He used to point out that there was a sculpture of a lady playing an instrument with a bow depicted on one of the walls of the Agastheeswara temple in T. Narasipur.

CHOWDIAH AS GURU

Chowdiah had only one Guru, but trained many disciples both in Vocal and in Violin. Many of these made a name for themselves in later years. Chowdiah had a reverence bordering on bhakti towards his Guru, Bidaram Krishnappa. Then a journalist approached him for his biography. Chowdiah said first his Guru's should be written and then only his!

Chowdiah considered it as a sacred duty to look after the Prasanna Sita Rama Mandiram founded by his Guru in Mysore. Vidwans of Tamil Nadu considered it a privilege to go and sing in this Mandiram during the annual Sri Rama Navami Utsavam. The Hall is even now being used for Kutcheris.

Among his disciples, V. Ramaratnam could be mentioned. He has edited the "Raga Nidhi" in 3 volumes, published by the Music Academy, Madras. Some of the others were H.R. Sitarama Sastry and H.S. Anasuya.

Among violinists, the names of R.R. Kesavamurthy, and V.Sethuramiah come foremost to the mind. The former has established a research centre at Bangalore, while the latter had a long stint at the Akashwani, Madras. Both were good at playing the seven-stringed violin also. Kandadevi Alagiriswamy played side-man, inter-alia, to M.S Subbulakshmi for a long time. Another was C.R. Mani Iyer who died rather young. R.K.Venkatarama Sastri earned a good name as a reliable accompanist. Chowdiah's own cousin Gururajappa was one of the well-known violinists of Mysore and he played duo Violin with Chowdiah in many concerts.

Chowdiah used to insist that the sishyas should do 6-Kala Sadhakam of Sarali, Janta and Dhatu Varisais in each raga for about a month! He established a music college called Ayyanar Prasadita Sangita Kalasala, first at Mysore and later, a branch at Bangalore.

SIDEMAN AND SOLOIST

Chowdiah first started accompanying to his own guru. Almost the first individual for whom he played after his guru was none other than the doyen Ariyakudi himself. It happened this way. Both Chowdiah and Bidaram went to attend a concert of Ariyakudi at Soundarya Mahal in Madras arranged by Thondai Mandala Sabha. Its Secretary, Munuswamy Naidu, was a great rasika of Bidaram and received them well. The sideman of the day was Madras Balakrishna Iyer, a constant companion of Ariyakudi in those days. For some reason he did not come. So, the Secretary sug-

* A Profile of this great Vainika appeared in SHANMUKHA, October, 1992 issue..

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gested to Bidaram and Ariyakudi that Chowdiah could accompany Iyengar. When both agreed, Chowdiah had to go back to collect his instrument. Ariyakudi, as was his wont did not want to wait, and began the Kutcheri with the Mridangist alone, with the Todi Varnam followed by the Hamsadhwani Kriti "Vatapi". Chowdiah breathlessly entered the hall with his Violin and had to climb up the dais immediately. Iyengar flashed a smile and to give time for him to get his wits, began the alapana of Sankarabharana in somewhat an elaborate manner. This gave Chowdiah the breather and when his turn came, he too played a longish alapana. He 'stayed' for sometime on the Tara-Panchama and went ahead with **Graha Bheda** (Sruti Bheda), taking that note as **Adhara Sadja**. Now the raga appeared as Harikambhoji! One of the listeners was the cognescenti Dr. Srinivasaraghavachari and he showed his appreciation by clapping. Ariyakudi was not happy but was pacified by others.

Within a week, another programme elsewhere had been arranged with Ariyakudi and Chowdiah. Many expected a sort of contest. (it was even rumoured that police bundopast was sought in caution!) The venue was Mylapore Sangita Sabha the Hall was full, with hundred, standing outside the Hall. There was a sort of contest between the two in the Swaraprastharas of the Kalyani kriti, but both were equally good, Ariyakudi next song Kapi and did not allow Chowdiah his turn for the alapana (should the violin, perforce, play alapana to every raga sung by the main artiste?). The audience insisted that Chowdiah be given a chance and reluctantly Iyengar gave in. Kapi was one of the favourite ragas of Chowdiah.

In the night, Bidaram went with Chowdiah in tow to Ariyakudi and pacified them both with sweet advice. He said that both

were great musicians and requested them not to contest unnecessarily but to give the benefit of their expertise to the Rasikas offering their best. That both agreed to this elderly sane counsel was shown in later years when the combination - Ariyakudi-Chowdiah-Mani/Palani became a much relished combine.

Ariyakudi is reported to have said once:

"Do not think of Chowdiah as an ordinary person. He has a speciality, Daivabala and Samskarabala. He will embellish any concert in which he plays. Do not under-rate him or talk ill of him behind his back".

High praise indeed from that Gayaka Sikhamani!

For his part, Chowdiah was equally forthright in his appreciation of Iyengarval. This author was a happy witness to an incident confirming this. The venue was Parthasarathy Swami Sabha Hall in Madras and the occasion, felicitating Ariyakudi on his 61st Birthday. Set : Ariyakudi Chowdiah-Mani. Before the start of the concert, Ariyakudi was felicitated by a few speakers and it was the turn of Chowdiah. He rose, prostrated fully (Saashtaanga!) before Iyengar on the dais and with folded hands offered his tribute in slightly broken Tamil. "I have been trying to catch Iyengarval for the last thirty years or so, but he has been eluding me still" (free translation from memory). Chowdiah was well-known for putting his foot into his mouth when asked to speak, but he, on this occasion, was brief and to the point.

Equally well-known combinations of artistes were Chembai-Chowdiah Mani/Palani and GNB-Chowdiah-Mani. Chowdiah has accompanied Mysore Vasudevacharya and Palakkad Rama Bhagavathar who popularised Mysore Sadasiva Rao's* compositions. Also to

* For an article on Mysore Sadasiva Rao, refer to SHANMUKHA, April, 1993 issue.

Alathoor Brothers and Tiger Varadachariar when they were in Mysore.

He was the first to break the male chauvinism (among the senior violinists) of not accompanying "female" performers-when he started playing for M.S. Subbulakshmi. Quite a few eye-brows were raised! But, later, even the redoubtable Palghat Mani Iyer played sideman to another lady D.K. Pattammal.

Once Chowdiah was accompanying the veteran Maharajapuram Viswanatha Iyer rightly called "Sangita Bhoopati". Iyer sang the Mukhani Raga exquisitely and Chowdiah sat spellbound listening to it, with the violin kept down. Iyer finished his alapana and asked Chowdiah to continue. Chowdiah awoke as if from a trance and with folded hands said that he would not like to spoil Iyer's Mukhari!

At another time, someone suggested to him to play Janaranjani Raga. He had not played it at length before. So, that night he played all the Kritis that he knew in that raga to get a good 'feel' of the various aspects of the raga. Next day, he played it, in extenso, for 90 minutes.

If the senior listeners were happy with Chowdiah as an accompanist, and the way he played inspiring for every musician,

the juniors, college students especially (I was one among them then) ,preferred him as a solo performer. He was a good draw in any college celebration and students would be in a frenzy to listen to his Nalinakanti piece "Manavialakinchara" or Kadanakuthoohala song "Ninnuvina" Namadendu". Of course, the English Note was a must, only Chowdiah and Madurai Mani Iyer could regale the audience with the English Note.

In spite of his multifaceted genius, Chowdiah was quite a humble person. When somebody praised his skill in handling the violin, he used to say-"Have you heard Govindaswamy's playing? That was real violin, before that mine is nothing"

When comes another like him?

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LIONS AWARD TO SABHA SECRETARY

Friday, the 27th May 1994, was a Red Letter Day for the Sri Shanmukhananda Fine Arts & Sangeetha Sabha when the Honorary Secretary Shri S. Seshadri was feted with a meritorious Award by the Lions Club of Babulnath for his devoted services to the promotion of fine arts. The occasion was the Club's summer Fest 1994.

Responding to the felicitations, Shri Seshadri said that this was a tribute not so much to him as it was to "our great Sabha, a symbol of National Integration and Cultural Synthesis, to his colleagues in the Managing Committee and the Board of Trustees and to the 4000 Members of the Sabha."



(Sri S. Seshadri receiving the Award from district governor of Lions Club)
(Courtesy: Express Photo)

One of the founding fathers of our Sabha Shri Seshadri, whose 'cultural stint' spans five decades, has had an uninterrupted tenure of more than four decades in the Sabha's Managing Committee/Board of Trustees and has stood for the cause of the Sabha through thick and thin participating in all the major events connected with the Sabha, especially the present one to restore the Shanmukhananda Hall to a "better and more glorious" one.

Shri Seshadri is also connected with Balaji Bhakta Darshan Sabha and did yeoman service as part of a team to the Divine cause of "Srirangam Rajagopuram Renovation Fund" by raising a tidy sum of Rs 7 Lakhs and handing over the same to His Holiness the 44th Jeer of Sri Ahobila Mutt.

He has extended his services to SHANMUKHA too as its publisher.

SHANMUKHA Wishes him many more laurels in the cause of Fine Arts.

Editor

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RAJAM & 'GAYAKI ANG'

By Sulochana Rajendran

"'Moulding a child in art is entirely the parents' responsibility", a proud father of great performing siblings once said. "More than spotting the talent, it is with right grooming that an artiste blossoms", and "from cajoling to caning, from persuading to pressurising, every possible method is to be employed to woo them to music". And he reminisced how he made his son do intense practice in Karnatak music and put daughter to a 5- hour grind of *riyaz* in '*gayaki*' style of Hindustani music.

The proud father is none other than A. Narayana Iyer, himself an eminent violinist, and the performing maestros he reared are Prof. T.N. Krishnan and Dr. N. Rajam. It goes without saying that the father had been a staunch classicist and strict disciplinarian. Having had his passion for both Karnatak and Hindustani streams he toiled to groom his children, each in a stream. An ardent admirer of Pt. Vishnu Digamber Paluskar and Pt. Vishnu Narayan Bhatkhande whose music he reverently followed, he pioneered the technique of making the Violin 'sing', no insignificant contribution-and imparted the same to his children. Taking his daughter to Banaras and putting her under the tutelage of Pt Omkarnath Thakur, the Sangeet Marthand, was a great service the father did to music. For there evolved a fine 'Gayaki ang' fusing vocal into instrumental music.

Dr. Rajam is one of the very few instrumentalists who have made their 'medium' Soulfully expressive. In her hands violin literally 'sings' and pours out emotions and bhava with the same precision as a vocalist with an evocative depth would do. It is no exaggeration that

Rajam and Gayaki Ang have become synonymous today and with her basic mastery over the Karnatak Idiom and command over Hindustani Shaily she has made it to the international classical music scene.

A short sweet Chamber concert of hers, recently, with her daughter Sangeetha Shankar, gave one an insight into her style and performing aplomb. The occasion was the Shashtiabdapoorthi of a music -loving couple Usha-Ramakrishna who are also patrons of music and dance. Rightly choosing the seasonal Raga, Miya Malhar, as the opening melody Rajam with the suave Sangat of Sangeetha unfolded the mode in all its colours and shades of emotion. There were fine-tuned designs of immense depth in her methodical build-up, which veered round the composition. There was that wholesomeness where the improvisations of Alap, the embellishment of Taans, etc, the build up of tempo, from Vilambit to Ati Drut, everything fell into its slot, one dovetailing the other. One could not distinguish where the technique ended and pure music of emotions and bhava began. Everything was fused. One just enjoyed the musical bliss.

After a brief presentation of pleasant Hamsadhwani, the mother - daughter settled to a Malkauns that twanged one's heart strings. It was almost a build- up of a dialogue, of passion and poignance. Sure, Sangeetha is a chip of the old block, exuding grace and elegance. Her delicate bowing and gentle fingering was a fine gesture of sangat but that she could also finely emote deeper bhava was revealed when she traversed the upper reaches.

After this essay of emotions in Malkauns, the recital was rounded off with a heart-rending Bhairavi where the violin poured poignantly "**Mat Jaa Mat Jaa Mat Jaa**". One could not help recalling her mentor Pt. Onkarnathji rendering this. So precisely did the violin reproduce the vocal nuances.

How could that be possible, near-identical to Vocal rendition? "Why not", the artiste herself responded when questioned informally. "After all Violin is an instrument that could be brought closer to vocal, and it is all in the practice in one's manobhava, aptitude and application. I would not miss my daily Sadhaka. Even when I had my daughter Sangeetha as a babe in arms, I continued with my riyazs" she said. "However, it was not so easy as it sounds," she continued. "I had to grope for the grip for long, trying to reproduce with the same 'inflection', 'intonation' what my guruji sang everytime, each phrase, each stance. But

as I had my father to help me and as I already had the knowledge of Karnatak music and had mastered the technique of Hindustani form I could straightaway set on my search for the feel of, the "gayaki". It took me not less than fifteen years to be one with it.

Once she got it into her system, there was no looking back. The instrument became one with her, just medium of expression where technique had little say. It was the heart that spoke and the manipulation of fingering and bowing came automatically.

Thus has Rajam conquered the hearts of millions around the world teaching and researching into music (at the Banaras Hindu University) and performing solos and Jugalbandhis. She remains the sole scion of Pt Omkarnathji's Bani on the instrumental front.

Music A Cure for Loss of Memory

"It's sort of aerobics for the brain", said Tom Budzynski, a Professor at the University of West Florida's Centre for Behavioural Medicine.

Music, Maths, Goggles with flashing lights are, the researchers at Pensacola feel, part of a "brain brightening" regimen that may help combat the loss of memory associated with ageing.

Budzynski is leading a study to determine whether mental and sensory Stimuli can improve older People's memory, by building up neurons and dendrites, the nerve-cells and branch-like structures that form the communications network in the brain, which tend to shrivel as people age.

Said Budzynski, "If you have a stimulating Job or a higher level of education, then your cognitive abilities hold up much better as you age."

News Clippings

Down Memory Lane

"TIGER", THE GREAT

(A Guru Pranam)

It was 1939. I had just completed S.S.L.C. and wished to join the Music diploma course conducted by the Madras University. Tiger Varadachariar was the Principal.

He interviewed me. I was overawed by his looks-a giant figure with Iyengar caste mark on his forehead; mouth and tongue dark red with constant pan-chewing. A bit scary I was to begin with but soon picked up courage and faced him. But how kind he was when he asked me to sing a Varnam! Having had my training already under Nemam Natesa Bhagavathar, I sang Varnam **Dharmasamvardhani** in Kalyani.

Pleased with it he admitted me to the Diploma class. Also said encouragingly I had good voice and Sruthi and perfect Tala. I had the fortune of learning for one year under him and each moment of my experience is ever fresh in my memory.

To mention a few. Our Guru was a fine teacher. He taught us through so many means. An ardent admirer of Patnam Subrahmanya Iyer, whose disciple he was, he taught us many of his kritis. We started with the Kanada Varnam **Neranammiti**. His teaching was unique. He took us along the flow of the composition and made us learn with ease. For instance, when he taught us "**Rama Ika nannu brova raddaa, daya ledaa**" in Sahana, he would sing Sangati after Sangati and ask us to follow. And he would correct us only when necessary. (That was one way of inculcating individuality and not imposing his own).

We learnt by attending sessions of musical demonstrations and discussions. Once at the Music Academy, Madras, there was a discussion on Yadukula Kambhoji

Raga. Our Guru sang the Ata Tala Varnam, **Kamalakshi** and showed "sa ri ma ma ga ma pa pa" in which "ga ma pa pa" was not approved in Arohana in sequence. But T.L. Venkatarama Iyer, an erudite scholar, sang Dikshitar's Navavarana kriti **Divakaratanujam** in this Raga and pointed out that this Prayoga is a rare combination of swaras and is admissible.

He sang once in a concert Alapana of Begada and the kriti **Anudinamunu**. The Alapana was elaborate and exquisite, but the Swaraprastaras were concise and crisp, not that elaborate as we listen to today.

As for the rendering of Alapana, he used to say that it should be methodical and built up stage by stage, comparing the steps to the preparation of the "Idli", from soaking, grinding of the ingredients in slow motion, the momentum gradually increasing and finally blending. While demonstrating the Alapana he would become enthusiastic and show greater concern towards individual presentation. Aligning to perfect Sruti and practising to Tambura Sruthi early in the morning were the code of conduct he insisted on us to follow.

He even taught us how to evoke the bhava, bring about the image of a kriti in rendition. As he taught once Dikshitar's Saveri Kriti **Sri Rajagopala**, at Charanam **Smeraanana**, he said "imagine Mannargudi Rajagopalaswami, with his face radiant with sun's rays, gleaming with joy, Narada praising the glory of the divine form of Lord Vishnu....." Such ideas, feeding you the meaning, the inner core of the lyrics while imparting practical lessons

were the style of the stalwart teacher. The image he created still lingers fresh in my memory.

As students of "Tiger" we had opportunities to meet some eminent personalities like G.N.B., Mysore Vasudevachar, T.L. Venkatarama Iyer, T.V. Subba Rao and others. The musical sessions that took place sometimes in a most informal manner were real education sessions for us.

He admired G.N.B. and asked him once to render the Alapana of Kan-nadagoula and the kriti *Orujoopujuchedi nyayama*. The rendering over he told us it was his Sadhana that gave him the mastery over the Raga.

Once Mysore Vasudevachar, whom he called "brother Vasudevachar" visited our class and he asked us to sing the Yadhukula Kambhoji and Kanada Varnam. We sang these plus the Ananda Bhairavi piece *O, Jagadamba*. Pleased with our rendering he appreciated us and sang his kritis *Bhajanaseyaraadaa* (Dharmavathi) and

the popular *Brochevarevaruraa* (Khamas). What an experience it was to listen to from the composer himself!

Listening to D.K. Pattammal over the radio once singing Jaganmohini and *Sobilu Saptaswara*, he remarked, "a nice piece of Alapana rendered by a woman". Equally appreciative was he of a student presenting a pleasing composition. When a lady student sang *Sahajaguna Ramachandra* (Sankarabharanam) of Muthiah Bhagavathar, he gave her a good clap.

Thus what started with awe and fear ended in affection and reverence. I understood the aptness of 'Tiger' to his name—so firm and tight was a Raga in his grasp and grip!

The 'Tiger' might have vanished but the light of knowledge he lit is ever glowing in his disciples.

N. Savithri

SPEECH OF ANGELS

Music is well said to be the speech of angels..... The meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate, unfathomable speech which leads us to the edge of the infinite and lets us for moments gaze into that.

-- Carlyle

Report from Bangalore

TAALAVAADYOTHSAV AND CHOWDIAH BIRTH CENTENARY

Percussive Arts centre organized its 13th Annual Taalavaadyothsav, also observed as Mysore T. Chowdiah Birth Centenary year, in collaboration with Bharatiya Vidya Bhavan, Bangalore Kendra from the 27th to 30th May 1994, with the valedictory function held at the Chowdiah Memorial Hall on the 31st May 1994.

The birth centenary of the great violin maestro, Mysore T. Chowdiah, was observed in a unique way, by way of documenting the compositions of Chowdiah. Even though the Prasara of Mysore University published 22 compositions, inclusive of five Tillanas, Compiled edited by Prof. V. Ramaratnam in 1975 and another book 'Sukruthi' brought out in 1977 in connection with the silver Jubilee of the Ayyanar college of Music, Bangalore, compiled by H.S. Anasuya containing 10 items, including 3 Tillanas, many musicians are still unaware of the existence of Chowdiah's Kritis.

A competition of Chowdiah's compositions was held where young aspirants rendered select compositions. A Study Circle was directed by Anoor S. Ramakrishna where six compositions were taught. An audio cassette of the vocal recital of Chowdiah's compositions was released for the first time in an effort to edit, present, preserve and propagate Chowdiah's services as a composer.

Another special feature of the celebration was the display of two 7-stringed violins used by T. Chowdiah for the first time (courtesy of Chowdiah's daughters Mangalamma and Pankajamma) through the efforts of Anasuya, a disciple of Chow-

diah. There were exclusive music recitals of Chowdiah's compositions also. Chowdiah's disciples were felicitated and a symposium was held on the Art and personality of Chowdiah.

Prof S.K. Ramachandra Rao, the noted scholar inaugurated the festival on May 27, and presented the Palani Subramanya Pillai Award and title Laya Kala Nipuna to Vidwan Anoor S. Ramakrishna with a birudu patra, citation and a cash award. A Violin model was also presented to mark the birth centenary of T. Chowdiah. In his inaugural address Ramachandra Rao observed that there are Nada Khanda and Kala Khanda and the merging of these would be Laya which has only to be felt and cannot be seen. He mentioned the existence of Laya in Raga and everything in Universe. He also said that the solo turns of the percussionists should be able to provide tranquility. The "Aarbhata" aspect of the percussions should be dispensed with and "Sushravayathe" should be highlighted. The "Laya Sarthakya" should touch the heart. He complimented Anur Ramakrishna as a gentleman with humane qualities. R.K. Srikantan, Dr. V. Doreswamy Iyengar and A.V. Anand felicitated Anur Ramakrishna on the occasion.

V.R. Kulkarni, Director, Kannad and culture, Govt. of Karnataka, released a souvenir brought out on the occasion, furnishing bio-datas of Chowdiah, Palani Subramanya Pillai, the award winners and the disciples of T. Chowdiah. An audio cassette of the compositions of Chowdiah was released (financed by the Academy

of Music, Bangalore). Kulkarni observed that the very first book on Chowdiah was in Tamil and not much has been done here to preserve and highlight his contributions. He made a specific reference to an officer of a Zonal Centre asking "Who this Chowdiah was?!" He appealed to all to suggest and co-operate with the Government who have plans to organize Chowdiah's birth centenary in a big way. He appreciated the efforts of the Arts Centre in their attempts to document data on the Art and personalities in percussive art. Usha Char (USA), a disciple of Anur Ramakrishna rendered compositions of Chowdiah accompanied by Nalina Mohan on Violin and supported by Laya Lahari Percussion ensemble of Ayyanar college of Music.

Presentation of three Lecture demonstrations was the agenda for the second day. Anoor Ramakrishna demonstrated, using pre-recorded, edited cassettes, various stages of the development of the art of Violin. Right from the earlier days when use of Gamaka and perfection of fingering and bowing techniques were lacking, to the contemporary state-of-art, he observed that even the earliest artists did not lack in highlighting the Raga Bhava, despite the low state-of-art.

Dr. H.K. Ranganath played several cuts of recording to highlight the traditional percussion instruments of India. Percussions of several states were presented. K.S. Kalidas, a disciple of Palani Subramanya Pillai, demonstrated Palani's style of Mrudangam play and explained the Pudukottai and Tanjore Schools and Styles. He emphasised on the use of the midfinger instead of the ring finger in the right hand for playing "dhim" and the profuse use of Thoppi (left hand) similar to the Dhakka of Tabla. In the evening, H.S. Anasuya Kulkarni rendered the compositions of Chowdiah, accompanied by

R.Rajalakshmi on violin, N. Vasudev on Mrudanga and Vyasa Vittala on Khanjira. Later veteran Prof. V. Ramarathnam a disciple of Chowdiah, presented a vocal recital supported by Sukanya Prabhakar with her melodious voice and accompanied by Kandadevi Alagiri Swamy, another disciple of Chowdiah on Violin and the veteran M.S. Ramaiah on Mrudanga.

R.K. Srikantan endowment programme on Sunday, (29th May) morning included a symposium on "The Art and Personality of Chowdiah" and a felicitation of the disciples of Chowdiah. The symposium was participated by disciples Prof. V. Ramarathnam and H.S. Anasuya and eminent Vidwans R.K. Srikantan, V.V. Ranganathan, A.V. Anand, Bangalore K. Venkatram and Dr. V. Dorieswamy Iyengar who chaired this session. Dorieswamy Iyengar also felicitated the disciple of Chowdiah. Palghat C.R. Mani (1915), Prof. V. Ramarathnam (1917), Kandadevi Alagiri Swamy (1925), N.L. Cheluvaraj (1928), H.S. Anasuya (1936) and K.J. Venkatachar (1939) with shawls and brief citations. Merit certificates were issued to the participants of the study Circle.

The first part of the evening session was marked by the eloquent demonstration of nine pallavis rendered vocally by Mysore Manjunath. The salient features of the pallavis were explained. Mysore Nagaraj and A.V. Annand supported him on Violin and Mrudanga respectively. This was followed by a highly melodious Violin duet.

Monday, the 30th May 1994, was highlighted by a Music ensemble Vadya Laya Vrinda of Bombay conducted by Ambalapuzha T.S. Nandakumar. The participants were Vanamala Dikshit (Violin), Kum. Vidya Balasubramanian (Konagolu), Masters Vijay Natessan, Vivek Rajagopal

and N. Chidambaram (Mrudangams), K. Kumar (Dolu), K.N. Gopal (Morsings) L.Shankar (Ghatam) Promod Nair (Kanjira). This was followed by a unique and melodious LAYA VINYASA by Dandmudi Rammohan Rao and Sumati Rammohan Rao. The recital was noteworthy for the subdued deft handling and crisp vyavahara and stroke play.

The concluding day on the 31st May commenced with the a Nadaswara, Poor-nakumabha Swagatha Veda Ghosha for the valedictory function at Chowdiah Memorial Hall. U.D.N. Rao patron-in-chief welcomed the gathering, K. Puttu Rao memorial Palghat Mani Award donated by

K.K. Murthy, President, Academy of Music was presented to Vidwan Dandamudi Rammohan Rao by Hon'ble Minister C. Nagamma Keshava Murthy. In her address Nagamma Keshava Murthy explained the features of Music and complimented the artist receiving the award. Following felicitation by other noted personality like art critic B.V.K. Sastry, A.K. Srikanta and H.P. Ramachar, M.S. Gopalakrishnan provided a melodious violin recital with his daughter M. Narmada accompanied by T.A.S Mani (Mrudanga) and M.A. Krishna Murthy (Ghata).

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TALENT PROMOTION FESTIVAL - 1994
(JUNE TO OCTOBER)

Sponsored by

SANGEET NATAK AKADEMI, — NEW DELHI

PHASE-I — JUNE

11-6-1994	Shri R. Suryaprakash (Madras)	—	Vocal
Saturday	(Disciple of Shri T.V. Sankaranarayanan)	—	Violin
6.00 p.m.	Shri Pakala Ramdas (Madras)	—	Mridangam
	Shri Melakaveri K. Balaji (Madras)	—	Morsing
	Bombay Shri R. Venkatesh	—	Vocal
12.6.1994	Kumari Lakshmi Ramakrishnan (Bombay)	—	Vocal
Sunday	(Disciple of Alathoor Shri A.S. Panchapakesa Iyer & Shri N.S. Chandrasekharan of Bombay)	—	Violin
6.00 p.m.	Shri Calcutta Balaji (Bombay)	—	Mridangam
	Shri P.S. Srilam (Bombay)	—	

JULY

9-7-1994	Shri Balaji Shankar (Madras)	—	Vocal
Saturday	(Disciple of Sangeetha Kalanidhi Shri D.K. Jayaraman)	—	Violin
6.00 p.m.	Shri Embar S. Kannan (Madras)	—	Mridangam
10-7-1994	Shri J. Vaidyanathan (Madras) (Son of D.K.J)	—	

TWO-IN-ONE PROGRAMMES

I	Smt. Prema Krishnan (Bombay)	—	Vocal
	(Daughter of Sangeetha Bhushanam late Shri V.Vaidyanatha Iyer of Bombay, has graduated from Shanmukhananda Sangeetha Vidyalaya under the tutelage of Vidwan Smt. Kalyani Sharma)	—	Violin
	Shri R. Madhavan (Bombay)	—	Mridangam
to	Shri K. Kumar (Bombay)	—	

TEN YEAR OLD PRODIGY

II	Master R. Gokulakrishnan (Madras)	—	Vocal
	(A Swayambu hailing from a family of Music tradition)	—	Violin
7.45 p.m. to	Shri M. Balakrishnan (Madras)	—	Mridangam
9.15 p.m.	Shri Karukurichi N. Mohanaraman (Madras)	—	
	Maestro Shri Kalaimamani Mayavaram	—	Kanjira
	G.Somasundaram (Somu) (Madras)	—	Thambura
	Smt. A.G. Jayalakshmi (Madras)	—	

AUGUST

13-8-1994	Visaka Sisters (Visakhapatnam) & Party	—	Vocal
Saturday	(Smt. K. Saraswati Vidayardhi & Kumari I.Sarada)	—	
6.00 p.m.	(Hailing from a family of Musical heritage and groomed by their versatile father Shri I.V.L. Sastry the Sisters are now the disciples of Sangeetha Kalanidhi Shri Nedunuri Krishnamurthy)	—	

TWO-IN-ONE PROGRAMMES

I	Shri R. Madhavan (Bombay)	—	Violin Solo
	Shri Sridhar Parthasarathy (Bombay)	—	Mridangaam

II	Master R. Venkatesh (Bombay)	—	Vocal
	(A disciple of Bombay Smt. T.R. Balamani and Shri Panangudi S. Ramachandran)	—	Violin
to	Shri V. Balakrishnan (Bombay)	—	Mridangam
9-15 p.m.	Shri R. Ravikumar (Bombay)	—	

INDEPENDENCE DAY

15-8-1994	Kum. S. Gayathri (Madras)	—	Vocal
Monday	(A disciple of Shri Vaigar S. Gnanaskandan and Violin Maestro Shri Lalgudi Jayaraman)	—	Violin
6.00 p.m.	Kum. R. Hemalata (Madras)	—	Mridangam
	Shri. Melakaveri K. Balaji (Madras)	—	

VENUE :

SHANMUKHANANDA PREMISES — I FLOOR FOYER

PHASE II PROGRAMMES SCHEDULED FOR SEPTEMBER AND OCTOBER WILL BE ANNOUNCED LATER

TALENT EXPOSURE SCHEME— PRESENTATION OF MEMENTOS TO STUDENTS OF THE SHANMUKHANANDA SANGEETHA VIDYALAYA

As Members are aware, a new dimension was introduced last July to the Music Education imparted by our Sabha's Sangeetha Vidyalaya aimed at scouting and spotting out latent talents in the Vidyalaya's students by giving exposure to them every month at the Shanmukhananda Platform. Such exposures would not only encourage them to attain more proficiency as flowering into budding artistes but also inspire other students to strive for getting on to the stage.

Accordingly the Talent Exposure Concerts by our students organised in the year 1993-94 have been uniformly successful and have served as inspiration to other students of the Vidyalaya.

As a mark of appreciation and recognition of the talents of the students participated, a Memento will be presented to each of them by the Sabha. Dr. Vidyadhar Vyas, Head of the Music Department of the University of Bombay, has kindly consented to give away the Mementos on Sunday the 17th July 1994 at 6.00 p.m. at the Sabha premises - 1st floor Foyer.

The function will be followed by Talent Exposure Concert by Vidyalaya student in Diploma Course (KVC), Master R. KALAYANARAMAN & PARTY in Vocal Music.

S. SESHADRI
V. RANGARAJ
HON. SECRETARIES

AUDIENCE CULTURE

By Dr. G.R. KRISHANA MURTI

(The subject is not new. Time and again it has been discussed in symposia. Reams have been written on it. There have been efforts by the youth fora to educate the audience to appreciate. Yet, the following analysis compares the "East- West" basis. Will the twain meet?)

Music is said to be the queen of arts. Whereas in other forms of art like painting, sculpture etc., the process is time-consuming, and there is a time gap between the processing of the art and the enjoyment of the viewer, there is, in case of arts like music and dance, not only a direct communion between the artiste and the audience, but also an instant rapport established between them. The artiste and the audience enjoy the art simultaneously, and are together in a world of their own, oblivious of the world outside, during the process.

The great fortune of this nation has been its extremely rich cultural heritage in various forms. In spite of multiple invasions throughout its chequered history, in spite of political bondage for long years in the past, in spite of differences in caste, creed and religion among its people, in spite of social prejudices and economic ills, and, in spite of innumerable deficiencies, omissions and commissions that have been plaguing this nation, including political instabilities and communal tensions, what is it that is keeping this nation united, integrated and high?

Next only to our great and immortal scriptural and spiritual heritages which have been the beacon light to the whole world through ages, it is our rich cultural heritage in its various forms, that has been binding us together, preserving our distinctiveness, and inspiring awe and wonder in the world outside. Our musicians, dancers and other performing artistes, have been great ambassadors of this nation to the countries outside, and won laurels for it

and for themselves. Such is the greatness of our rich cultural heritage.

NOT A PASTIME

Music is often thought of as a means of diversion, entertainment or pastime. That is only a superficial understanding of the great art. In our country, music has not been an end in itself, but a means to an end. All fine arts have a divine aspect in them, and any form of talent, is a divine blessing. The acquisition of, and proficiency in any art, involves deep devotion, concentration, and, Saadhana' and has a spiritual objective. The artiste, through the medium of his well-cultivated art, seeks to establish a communion with the Divine, the Supreme Creator, and makes an earnest attempt to enable the audience as well to share the spiritual experience. An artiste cannot reach great heights unless he has this spiritual objective. Such has been the understanding of the great objective of cultural pursuits in this hallowed land.

When Sangeet and Nritya are viewed in the light of what has been said above, it is easy to see that an appropriate rapport has to be established between the artiste and the audience. Anything that disturbs or interrupts such a rapport, defeats the very purpose of the concert, and lays to waste the whole effort. It is here that the aspect of Audience Culture comes in. Actually, the successful culmination of the process, involves four main factors: the Artiste (who is of course the most important), the auditorium, the organisers, and, the audience. Assuming that the Artiste is of a high calibre, and that the auditorium

has the needed facilities including proper acoustics, it is the remaining two factors that make or mar the concert, i.e. the organisers and the audience. The practical aspects of these two factors, need elaboration and examples. Both are important for the attainment of proper rapport between the artiste and the audience.

Regarding audience culture, there is a lot for us to learn from the conduct and organisation of musical concerts in western countries, especially U.S.A., where, perhaps, even without so much of an understanding of the spiritual objective, the conduct of the concert involves much discipline that is worthy of emulation. Some of the aspects are given below.

1. As the time of commencement of the concert is intimated in the invitation, the audience come well in time and occupy their allotted seats, so that the programme can begin punctually as announced. Needless to say, that there is a beauty in observing punctuality and discipline, besides avoiding waste of time, impatient waiting, and, dissipation of energy. The artistes and their accompanists, and others associated with the performance, come well before the scheduled starting time, and get ready for the commencement of the programme on time.

In case of our cultural programmes, there is often delay in the congregation of the audience. Another usual reason for delay is the arrival of the Chief Guest or the VIPs. The organisers must be careful in choosing the chief Guest and VIPs so that they would stick to time. The egoistic attitude of the Chief Guest and VIPs that their importance would be enhanced, if they come a little late, and keep everyone waiting, should go. Programmes should start on time.

The vicious circle that presently exists, in the audience assuming that the programme would any how start late, and the organisers assuming that the audience would however be arriving late, should be broken. At least after a few experiences, if the programmes start on time, the audience would also surely come in time.

2. In Western Countries, once the programme commences, all the entrances to the Auditorium are closed, and there is absolutely no movement of people within the Auditorium. Not even the organizers enter or leave the Auditorium during the rendering of a concert item. No one gets up and moves. nor goes out, nor anyone enters during that time, Such things can be done only after the completion of an item of the programme. and before the next item starts. If anyone comes late, he or she has to wait outside, till the doors are opened for the short interval between the items, Similar is the situation if anyone inside wants to go out, for whatever reason it be.

The above discipline is worth emulating, to ensure proper concentration of the artistes, and to enable the needed rapport between the artiste and the audience. In our concerts, unfortunately, there is lot of movement of people during the rendering of an item, some people coming, or someone getting up and leaving just after an item is begun, or someone going to meet his or her friend or relative at another place in the auditorium. These are undesirable activities that positively disturb the artiste audience rapport, and should be scrupulously avoided.

3. In Western countries, for musical concerts, children under twelve years are not allowed inside the auditorium. This is observed very strictly. This would avoid situations like when babies begin weeping, or, have to be urgently taken out of the auditorium, say, for calls of nature, or children shouting or making noise in the hall during the concert, Couples having young children make their own arrangements to keep them with other elders or relatives. Baby-sitters or creches are resorted to, if needed, to solve the problem. Such a restriction is desirable for us too, to enable a quiet and undisturbed enjoyment of the cultural programme.*

4. Absolute silence in the auditorium prevails during the rendering or presentation of an item of the programme, in Western concerts. None engages in chit-chat or conversation during the concert. There is pindrop silence. There is a single-minded concentration on the part of the audience, to listen to the artiste. They indulge in no other activity at that time, except any silent expression of understanding or appreciation of the performance of the artiste, which perhaps is desirable even from artiste's point of view, because the artiste can read from the faces of the audience, the effect and response to his or her performance.

Here in our concerts, we often find people in the audience engaging in loud conversation, while the concert is on, disturbing the otherwise quiet environment, Ladies begin chatting of their domestic chores or in-law problems, gents about their prospects and promotions, students about their teachers or examinations, old people about the impertinent youngsters,

others regarding politics or prices. Why all this is done in the auditorium while the concert is on, is beyond one's ken. If they are not interested in the programme, they should not have come at all. Why come and disturb others who are genuinely interested in the concert? It is indeed sinful to do so. Everyone should seriously ponder over this malady prevalent in our concerts, and earnestly try mitigate it, to promote proper audience culture.

5. Disturbance caused by photographers and videographers in our cultural programmes. This is assuming alarming proportions of late. During the rendering of an item, we find here photographers and videographers, sometimes a flood of them. freely moving about in the auditorium, and even on the stage, as though it is their birthright, putting often their blinding floodlights on the artiste, and even on the audience, and begin 'shooting'. The artistes are rudely disturbed by these acts, their concentration completely spoiled, and the rapport with the audience utterly damned. This vexation is often seen on their faces. Added to this, sometimes the DD videomen come in the middle of an item. 'invade' the auditorium as it were, and noisily begin setting up their camera stands, often obstructing someone's view of the artistes, get connections for their cables, and move about, absolutely unmindful of the disturbance they are causing. Nobody, including the organizers, seem to have any control over this situation, and the audience as well as the artistes have to silently suffer this helplessly. This media invasion is totally absent in Western concerts.

* Such Restriction is imposed only in media Programmes which are recorded.

It may be said that photos and videos of the concert are needed for record or for publicity. In that case the photos can be taken before the concert begins, or in the interval between items, or at the end of the programme but positively not during the rendering of an item. Video camera could be stationarily set up, somewhere in the hall without obstructing the view of anyone in the audience, and the work accomplished without disturbing anyone. This should be possible, if the video and photographers understand and cooperate in the matter.

6. Long winding speeches by Chief Guest and VIPs. This is another unfortunate habit with us here in our concerts. Often in the middle of the programme, it is interrupted, and the Chief Guest requested to felicitate the artistes. So far so good. Then he is requested to address a few words. Sometimes the 'few' gets mercilessly

extended. and bores the audience, entirely spoiling their mood, as well as that of the artistes. some times such speeches are naive, incoherent, and even betray ignorance. The Chief Guest and the VIPs that are asked to speak, should not take more than a few minutes, and do so relevant to the occasion. The mood of the concert should be preserved.

If the aspects that have been referred to in the above paras, are seriously considered by the organizers of cultural functions, the media men, as well as the audience, and every effort made to promote good 'audience culture', our cultural programmes would be better fulfilling their true objectives, and ensuring the preservation of the rich traditions of our great cultural heritage.

Courtesy: Kala Sagaram, (Secunderabad)
Souvenir 1990

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A Quarterly publication of Sri Shanmukhananda Fine Arts & Sangeetha Sabha

Subscription rates

Life Member (India)	Rs. 250/-
Annual for Sabha Member	Rs. 20/- (4 Issues)
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Price per Current Issue	Rs. 8/-
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APPRECIATION OF KARNATIC MUSIC CONCERT

By S. Ramachandran

Indian Music is an interpretation of melody. By concept it is an experience, man involvement. In this process the sensitivity of the artiste is triggered into operation. His is an effort to mentally communication with God seeking final deliverance from earthly ties and life so as to be unflinchingly one with Him.

When we examine the compositions of the great masters of Karnatic music, we are convinced that they have put to use their musical talent in this direction. Thus, basically music has been a traditional forum for meditation, a plea for forgiveness and transcendental bliss. This is an essential background to be co-related, when we appreciate lyrics of Karnatic music at the hands of performing musicians.

Lyrics come up for paramount consideration inasmuch as they constitute the composer's thoughts and material for musical presentation. The performing musician cannot afford, in the circumstances, to distort or roughly handle the lyrical part. If lyrics are roughly handled under the cloak of erratic creativity, the very element of music in its conceptual integrity gets defeated. Thus an understanding of the lyrics is necessary to present and help critical appreciation of a vocal concert.

AESTHETICS & SCIENTIFIC CANONS

Aesthetics is something inseparable from fine arts. It is particularly so, with music. Sensitivity, emotional thrill, rich musical classicism and a blissful fulfilment are synonymous with aesthetics. Aesthetics denotes softness and pleasant receptivity. It eschews excitement, heat and thunder. When aesthetics in its quin-

tescence, moves warp and woof in a musical concert, it elicits popular acclaim. While music is first an art and then a science, the importance of the latter, none the less, has to be taken adequate note of. Over centuries of time, certain norms 'do' and don'ts have come to be institutionalized. It is against this sanctity of a background, concerts are evaluated, discussed and commented upon. Although music is essentially creative, the thin line of demarcation between what should pass for creative and what is mandatory as a procedure to be adhered to, have to be clearly understood in its due perspective. Admittedly, appreciation cannot be a random free-lance.

RAGA LAKSHANA & MANODHARMA

Different melodies have come to be identified for their specific distinguishing characteristics. (Lakshana and Bhava). When these characteristics are manifest, the melody secures its identity. In the process of appreciation, due cognizance of this has to be taken. Next, it is unique to the format handled in karnatic concerts, there is a progressive sequence observed by composers in the manner of Pallavi, Anupallavi and Charanam for a song/ Kriti.

Rendition of the songs/Kritis provides scope for 'Sangathis' and Niraval which implies creativity on the part of the performing musician. Sangathis are so articulated that they augment the thought-content of the Kritis. They highlight the Raga Bhava of the melody put to use.

RHYTHM IN KARNATIC MUSIC

Rhythm is a very important aspect that requires the attention of performing

musicians. The various ramifications of rhythm are rather complex in Karnatic system; yet they are strictly adhered to by both the composers and performing musicians. However, as Saint Tyagaraja has shown the way as a pioneer in this respect, compositions are generally set to simple rhythmic patterns. The rhythm pattern chosen helps the flow of the song. They denote a specific 'Marga', a path-way and speed for rendition of songs. When the specified 'Marga' is dovetailed, the effect is par excellence. The concert appeals to both the ordinary listener and the cogniscenti. Overdoing of rhythm has a suicidal effect for a concert.

Appreciation of a concert should therefore be well balanced in that melody and rhythm get an appraisal as due. Individual predilection should not tilt in favour of one to the detriment of the other.

The various forms of music that have been composed point each to a separate backdrop-Varnam, Kriti, Pallavis, Padam,

Javali, Tillana, Thiruppugazh, Ragamalika slokam, and Thevaram, to name a few. Each musical form has its perspective to be looked into, in a concert that is performed.

EMOTIONAL RAPPORT & OBJECTIVITY IN APPRAISAL

Basically, a musical concert is creative and artistic. The performer appeals to human emotions. He generates finer feelings and rapport with the audience. Music at the hands of the performer is a universal language. He touches direct the heart strings of the listener. His level of aesthetic equipment provides a vital force in his performance. All the same, he has to be forewarned that his creative exuberance should not verge on a rambling euphoria. It is definitely subject to canons of certain mandatory procedure. Our appreciation should consist in a frank and sincere appraisal of Art, Science and Aesthetics involved in the whole exercise.

SATHABHISHEKAM

SHANMUKHA feels justifiably proud and takes immense pleasure in greeting and felicitating its Founder-Editor (and currently member of its Editorial Advisory Board), Shri K.S. Mahadevan on the occasion of his **SATHABHISHEKAM** (23-7-94) and wishes him and Smt. Mahadevan godspeed, good health and many more years of purposeful

MUSIC IN THE SERVICE OF MANKIND

Music is the master key of the human mind. It has also been the burden of the song "that life cannot be rightly seen in the sole light, cannot be perfectly lived in the sole power of its externalities". Music is one of the brightest lamps of world culture that has continued to burn with unsullied lustre all through the ages. It is a part of our great heritage. Its greatest contribution to mankind lies in shaping an indomitable spirit that has withstood severest forces of adversity and survived through centuries of attack and oppression. The intellectual, emotional and spiritual values of music were recognised long ago by our great saints and seers. It was never thought of as our amusement or entertainment but a serious subject worthy of study by greatest men and women. Music plays a vital role in making the world a happier home for mankind. It develops imagination and appeals to the inner conscience of mind. Listening to good music cleanses one's heart.

It results in refining one's inner physical and mental life. It gives a joy of life, which cannot be given by material acquisitions, or by our science and technology, walking on the moon or dancing on the stars. It develops a sense of proportion and makes one respect values and principles of high order. It is not without purpose that all the civilised countries in the world spend huge sums of money on music developing activities. The burden and humdrum of routine life are greatly relieved by listening to good music. A nation or a society however rich it might be cannot prosper if it does not have a place for music in its scheme of things. This was realised by our great ancient Kings and rulers and hence music was treated at par with other key subjects and musicians occupied preeminent positions in the courts of our ancient Kings.

Music promotes solidarity and unification of mankind. Science has conquered time and distance and has made the world small, the nations of the world have become neighbours but unfortunately without neighbourly feelings.

Music knows no barriers of race, religion, caste, creed or society and can penetrate with great unifying force. It helps in bringing nations together and is a symbol of friendship and understanding. Musicians are representatives of universal brotherhood and spread messages of unity and integrity wherever they go, cutting across barriers. The role of various international music festivals in this process of cementing nations cannot be underestimated.

Music is the universal language of feeling. It is a part of nation's resources and great philosophers and saints like Yajnavalkya, Plato and Aristotle have emphasised the greatness of music as a unifying force. The music of the world started as a melodic stream. After some time, a new branch, the harmonic stream was born. Both the streams flowed all over the world yielding rich fruits. The melodic stream nurtured the concept of raga, while the concept of polyphony was nurtured by the harmonious stream. Both streams have done yeoman service to humanity adopting the concept native to their soil. Broadly, Indian music and European music are the two great musical systems as embodiments of two distinct branches of human thought and expression. But good music is a source of joy forever, wherever it comes from.

— T.R. Sivaramakrishnan.

Courtesy: "Dhwani"

CULTURAL SCENE IN BOMBAY

From Mini to 'Talent Promotion' to Pandal Cutcheri, it has been a great leap forward to S. Jayshree, popularly known as Bombay Jayshree. To one who has watched her careergraph right from her 'junior' days in various competitions, through Aradhana concerts and Chamber music etc., her emergence on the professional concert scene in a big way may be said to be a pleasant example of determination and perseverance.

Having had her moorings in tradition and training firm under T.R. Balamani in Bombay, Jayshree took off successfully on concert plane and landed in Madras to have advanced training from the violin maestro Lalgudi Jayaraman. Though at the initial phase of her advanced training she displayed a penchant for 'instrumentalising' her vocal style she gradually got over it and has now entrenched herself in sustained vocalisam. Her felicitous melodious voice has acquired depth and placidity. No more does she go in for much of frills and wheely- swirly phrases. There is a 'Sathvik' Bhava, a restraint and a maturity in her music. Poised in a Vilamba gait she was able to present a recital, under the aegis of Shanmukhananda Sabha, full of poise and polish. A packed Pandal (May 21st) at the Indian Gymkhana Grounds that day was a testimony to her musical accomplishment.

Accompanying her were young vidwans Vittal Ramamoorthy (Violin), again a chela of Lalgudi, Neyveli Narayanan (Mridangam), groomed by Tanjavur Upendran and A.S. Shankar (Ghatam) a disciple of T.V. Vasan. The team played with grit and grace making a success of the programme.

Opening with Lalgudi's Valaji Varnam, Jayshree presented some familiar kritis but

with fine feel for the Sahitya. Her Niraval in *Entanerchina* (Udayaravichandrika), *Gnanamosagaraada* (Purvi Kalyani), *Endukupeddalavale* (Sankarabharanam) bore the stamp of Balamani training and Lalgudi elegance. The "Uchcharan", the *Vinyasa*, the improvisation had an elusive charm, a well-meaning elaboration with neat introspection.

Her Alapanas of Purvi Kalyani and Sankarabharanam once again confirmed her involvement in indepth delineation. Naturally the outcome was gentle, graceful and grand exposition.

It was however a bold venture she took in Kapi, the main Raga of the evening. Scaling new heights and venturing into modes of rare hue with limitations are the 'in thing' today. As long as one's Manodharma extends to new horizons within the parameter of the Raga Lakshana, there should be no complaint. What Jayshree pictured that day was not Kapi of Karnatic genre, or of Hindustani Shaili. It was a blend of both, Indian Music one may say. A compact image emerged, and it exuded its own melodic excellence and emotive finery. A melody beyond regional barriers. The Tanam too was emotional and the simple Adi Tala Pallavi with an odd takeoff flowed spontaneous, the Ragamalika Swaraprastharas in Behag and Sindhu Bhairavi cascading from refreshing angles.

The Madhuvanti Tillana was certainly a capping finale. Vittal exuded Charm with great ease and the percussionists added their own mite.

Next day was veteran's day. Dr N. Ramani presenting a flute recital with son Tyagarajan and grandson Athulkumar. The

accompaniments, Mysore Manjunath (Violin), K.V. Prasad (Mridangam) V. Selva Ganesh (Kanjira) and Bombay R. Venkatesh (Morsing) naturally made the concert an ensemble music focusing on entertainment. It was like a full-bench cutcheri. Harmony and Synchrony was its high point.

Dr Ramani as a lead flautist maintained an equilibrium assigning proportionate 'task' to each of the participants. There was yet the preponderance of 'kanakku' in the swaraprastharas which perhaps was the inspiration lent by the percussionists.

Navaragamalika Varnam followed by Sangati studded kritis such as *Vatapi* (Hamsadhwani), *Darini* (Suddha saveri) *Bhajare re Manasa* (Abheri), Swarajanjani Kriti in a row with swaraprastharas to a couple of kritis made them establish an orchestral rapport among themselves.

Athulkumar who was assigned the Alapana of Ranjani did a neat job of it. It was in typical Ramani mould and the youngster impressed with his aesthetic fluency and soft-blow technique. There was no haste in his moves, but in svaras he too fell in line with "Kanakku". *Durmar-gachara* naturally had a spate of svaras.

The three -some Alapana of Kambhoji reflected the approach and quality of each as regards the build up of a Raga. While the opening was left to the grandson in the bass which he did in Vilambam with grace, Ramani taking over midway and traversing on to the higher reaches painted certain frescoes on the melodic fabric, and Thyagarajan stepped in to show his poised play in Vilambam as well as in quick phrasings. Kambhoji, though not very elaborate, emerged compact in which the trio traversed through *O Rangasayi* with aplomb in a graceful slow pace. Had they maintained the mood in svaras that would

have left a lasting impress. But they chose to play with "kanakku".

And that pepped up the percussionists' Thani spirit. Their Gathi bheda build up was exquisite, especially the Khanda Gathi and Mridangam-Kanjira dialogue moved on intelligent strokes, letting the Morsing do its own permutations.

The evening's highlight however was Ramani's Simhendramadhyaman. Soft and subtle he delved into its emotional depths and Manjunath too stringed his way to the emotional domain. A fine prelude to the descriptive Pallavi (in Khanda Tripata) on Ishwari. It was phased through all appendages - Trikalam-Tisram Ragamalika Swaras et al.

Come monsoon, it is Talent Promotion Festival in Shanmukhananda. Up and coming artistes likely to become professionals and promising amateurs are scouted and given the platform. Commenced in 1991 the scheme got a boost last year when the Central Sangeet Natak Akademi lent its sponsorship. Many an artiste has graduated from here to a major auditorium or Pandal concert.

The concerts of the 'inaugural' month of TPF Session this year had R.Suryaprakash, a chela of T.V. Sankara Narayanan, and Lakshmi Ramakrishnan, a disciple of A.S. Panchapakesa Iyer and Chandrasekhara Bhagavathar (Bombay).

The youngsters displayed energy and enthusiasm, vitality and versatility. Some fidelity to their Bani, some efforts to come on their own and given the right direction and doing some self search could lead them on an individual path quite nourishing the Bani.

Suryaprakash has come as a pleasant scion of the Madurai Mani Iyer Bani after long since his nephew T.V. Sankaranarayanan and disciple Tiruven-

gadu Jayaraman came on the scene and the former scaled to the top. Suryapraksh, TVS' disciple, today stands a good carbon copy of the elder musician who founded the Bani. He blends the open throated vocalism of his guru and the staccato phrasings of his "Guru-Paatanar". The encouraging audience recalled with nostalgia the days of the melodist Mani Iyer in certain phrases of Kannadagowla (*Orajoopu*), Kambhoji, (*Maa Janaki*), Kapinarayani (*Sarasasamadana*) in Raga, in Swaras and Kriti rendition. Streak of Suryaprakash's manodharma and aesthetic facility were perceivable in his Kanada (*Sukhi Evvaro*), Saveri (*Muruga*) and Shanmukhapriya RTP (*Tripata*)

With his felicity of voice power, range and pliability and with TVS as his Guru, Surya Prakash should strike his own still upholding the Sarvalaghu Saukhyam, and "Sruti Leeyam", the hallmarks of the Bani.

Mavelikara Balaji made a fine impress showing his clear-toned finery in percussive strokes. If he was a little loud it was not his fault.

When the writer listened to Lakshmi Ramakrishnan, a well-trained student in both Hindustani and Karnatak music, a few years back there were sure signs of influence of Hindustani form on Karnatak renderings. While one could congratulate her on her firm moorings in Sruti and Vilamba pace, the shades and colourings the Ragas, like Kirvani and others were treated with could not suit the genre.

One is happy that it was only passing phase and today she has got her ideas and approach clear. She steered through the concert with utmost Vilamba grace and performing ease. And giving her fine support were Calcutta Balaji (Violin) and Sriram (Mridangam). The team work of the Bombay trio needs special mention, as both Balaji and Sriram appreciated

Lakshmi's efforts at modulations for emoting and lending the rendition the sensitivity and bhava.

The Kaarvai, the conserving capacity and the elongated phraseology in ease are some of the fruits of proper voice-training which Lakshmi has had to her advantage. Applying them to Karnatak music, and singing in Vilambam, one may reiterate, only enhances the beauty of Karnatak music and brings out its soul force.

Arabhi, Bhairavi and Varali could be mentioned as the highlights as she dealt with them quite elaborately. While in kritis she strictly adhered to the Paata, her Niraval and Swarapratharas brought out the imaginative artiste that she is, caring for the Raga-Sahitya bhava and the basic mood of the song. Kudos, to her gurus, who have properly directed her Manodharma.

The Varali RTP (Tisra Jhampa-Khandagati) and Virutham garlanding Malayamarutham, Natakuranji and Mohanam as a prelude to a keertana were touching.

Lakshmi is a keen academician (shortly submitting her thesis in Philosophy for a doctorate) and an ardent sadhaka of music. One wishes that she maintains her quality in both.

The Sabha presented in May "Chakkiyar koothu" by K.K. Rajan, in a multi-lingual exposition. This Temple Art of Kerala is being neglected and perhaps Rajan is one among the very few who strives for its survival. The Sabha also felicitated Dr. Kanak Rele, the Mohini Attam exponent for her successful Stewardship of Nalanda Research Centre for over 2½ decades.

KINNARI

"TYAGARAJA ARADHANA & KUNNAKUDY"

Madam,

There is little doubt that Kunnakudy Sri Vaidyanathan is a violin colossus and that his rendition is fascinating and popular. It is unfortunate that he has stooped to convert the time-honoured serene Aradhana into a tamasha. I mentioned the trends in 'A Garland' (page 440) under the caption "Homage Turned Carnival" and 'R.S.' also made specific reference to it in her review. This year has seen the worst. The shooting of a commercial film surreptitiously is desecration of the holy spot and an insult to the memory of the Prince of Renunciation. It is an affront to the spiritual and moral sanctity and serenity of the occasion. It is difficult to comprehend how the trustees could compromise for a sum of Rs. One lakh. Does it not denote moral and cultural degradation and money-power in the divine presence of the author of *Nidhi Chala Sukhama*? All the drama has been enacted without regard to principles and the holy standards he preached and stood for. If Rs. One lakh could validate the breach this year, what could two lakhs not achieve next year? Let the negatives be destroyed in the presence of the District Judge, Thanjavur. That is only the Prayaschitta.

In taking up the issue, Dr. K. Venkatasubramaniam has stated (*Hindu*, 8th Feb.) that music without language is noise and that cinematic music without language would hold the ground. He bases his view on the stand of an African writer. The learned Doctor brings in avoidable concepts not relevant. Mother tongue, without doubt, is highly relevant, helps 100% appreciation and has to be supported. But language is secondary to music which can survive to a great extent without it too. In *Nada Sudharasambalanu* (Arabhi), Tyagaraja himself asserts that Nada is the basis of Vedas, Puranas, Agamas and Sastras. Same raga can be used for different languages and many languages even in one song. Let not extraneous concepts be brought in which are not in accord with the principles of Carnatic music. Raga is the soul, the Dhatu has been the accepted fact.

Madras

N. Rajagopalan

The 'Shot' At Tiruvaiyar

N. Vijay Siva

On the bright morning of 31st January 1994, on the banks of river Kavery, before the Samadhi of Tyagaraja, took place the most barbaric 'shooting' of not just a cinema but the sanctitude of Aradhana conduct, so silently, that even the most suspecting eye(or ear) could not see (or hear) the firing. For those reverentially watching the Aradhana on television the first focus on actress Sukanya fired the first shot making them wonder who the gorgeous looking musician was. With a more direct focus clarifying her identity the next shot was fired-why was she there mumbling? The last scene for a movie of Kunnakudi Vaidyanathan's production was picturised during the Pancharathna singing.

The crosscurrent from musicians in the Aradhana committee towards this, though predictable, was astoundingly intense. It is perhaps the first time they have taken the whip to enforce values caring nothing for the thrill of seeing their faces on the silver screen with a beautiful actress. Bravo musicians.

Kunnakudi, as the secretary of the committee, is claiming hard his noble intentions of bringing popularity to Tyagaraja and his Aradhana through the most powerful medium and raising a sizable donation for the committee's impoverished projects. Though one may not accuse baseness in his intentions the way in which he went about it is most inexplicable.

The decision to shoot a scene was entirely his in his capacity as the secretary not bearing in mind that an executive of an organisation is expected and authorized to use his office to only such things that fall within the gamut of accepted norms, procedures and tradition of the organisation.

While repugnance fills the hearts of several devotees of Tyagaraja, one must admit that this episode is the tip-top of lawlessness that sparked many years back in the form of unauthorised entry of non-musicians in to the Pancharathna enclosure. School principals, newsmagazine editors, IPS & IAS officers, donors and actresses of modest if not nil music abilities found place in the pivotal points in the once upon a time highly sacrosanct arena. Still worse was that qualified musicians struggled to get in or had to be content roaming around singing in blissful solitude. On arriving at the Samadhi, musicians found themselves discriminated by allotment of time slots of 10, 15, 20 or 40 minutes each and the longest slot was written up as "Today's Special" as if to remind one of the notice outside restaurants announcing special preparations for the day. No one had suspected or was given a chance to suspect discrimination as consolidated programme sheets were not sent to the participating musicians beforehand. How unfortunate that there should be ranking, classifying and

marketing of musicians in this place. To top it all, the wife of an office - bearer and her partner, both with questionable music credentials, happily performed to the gathering during prime time.

Still all was not lost at Tiruvaiyar. There were rays of hope here and there. For the first time a railway counter was opened to ensure reservations for all musicians. Musicians were politely brought into the enclosure without stampede. Thanks to Kunnakudi's courteous handling. Rehearsals were conducted for the Pancharathna singing like never before.



But Tiruvaiyar has never had it so bad. The scar can be erased with rejuvenated commitment and brotherhood amongst organisers who themselves are musicians. Heart of hearts everyone wants the Tiruvaiyar experience to be pleasant and to be there year after year. Only it is important to be there with devotion lest the primary person will be missing-Saint Tyagaraja.

(Courtesy "Dhwani")

Artiste Vs Audience

"It is the audience for whom we perform."

"Their pleasure is our inspiration"

"Audience Support is our Life-breath."

"If there is no audience there can be no artiste. Performing arts flourish only through audience response."

Such are the plaudits performing artistes heap on the audience. In reality, however, on several occasions, the audience is taken for granted and served banal fare at the expense of aesthetic purity and appeal.

Without venturing into any analysis of the audience-artiste relationship or responsibility, one may observe that true music never fails to capture the listeners' attention irrespective of its source. On the contrary it is gimmickry, however cleverly couched in melodic artistry or rhythmic frescoes, which encounters cold indifference. There could be no fooling today's audience which is often as sensitive and informed as the musicians are talented and trained.

The Great Thavilkarar

In the death of Valangaiman Shanmugasundaram, one more bastion of tradition fell, creating a void that could never be filled.

It was a common knowledge that the 'Thavilkarar', as he was affectionately called, was a great artiste and peerless among his contemporaries. What was not known was that he was a deep thinker too and that he had a profound knowledge of the science and shastra of music, especially of laya and its intricacies. For one who was unlettered in the sense that he had no formal education, his musical impulse, his performance, his behaviour and his expressions — all reflected a well-groomed artiste, a disciplinarian and traditionist.

Besides being a great artiste, the Thavilkarar was a fine person too in that he was instrumental in bringing to limelight many a talent, young especially. It was Valangaiman wizzard who played for the debut of Mandolin Srinivas, an innovation in performing history, that of Thavil accompanying an instrument other than Nagaswaram. This not only brought to public cynosure the child prodigy, but also paved way for such innovative efforts in concert forum. He had, by his own admission, scored a 'century' accompanying Srinivas! Mali, Dr L. Subramaniam and Ganesh-Kumaresh were the others who had the fortune of having this wizzard as their accompanist on Thavil. As for Nagaswara Vidwans, there is none whom Valangaiman had not accompanied.

The strength and vitality of his style lie in Chatusram and Sarvalaghu; which brought in a Saukhyam, a composure rarely attributed to the loud-sounding Thavil. The rest of the Pancha Nadais he used only as 'appendages', just ancillaries to pep the rhythmic Thani. He was a master of the traditional 108 Talas. Yet he preferred the Chatusram.

He once quoted a couplet elevating Chatusram to the high pedestal of a Pandita, of the 'Varna' or caste.

"Chaturasira Tirisira Misra Khandam Sankeernam Chaatrumor Ayndum,
Maraiyori, Mannor, Vaishyer, Sustiram, Araiym Sankrama Jaatiyaagum."

The couplet is self-explanatory. Chatusram is all supreme, a sarvalaghu plank to take off on Tisra, Misra, Khanda Gatis. Then why relegate Sankeernam as Adhamam? Is it not actually a testing ground for an artiste's mettle?

"Should not music appeal to heart?", he asked. "Would rhythmic acrobatics be able to achieve this? It may appeal to mind a play of skill, pyrotechnics, but the Saukhyam would be lost. That is why Periyaval (elders), the Parampara greats had left it out." he observed, in an interview with the writer when he was in the city to receive Sangeet Natak Akademi award eight years ago.

He referred to the 72 Talas assigned to 72 Melakartas, and demonstrated how when the Nagaswara Vidwan played an Alapana in one of these Melakartas, Thavilkar kept accompaniment in the corresponding Tala in Chatusram to keep the Kalapramanam and also help the melodic improvisation more effective. He traced the practice of Thavil

accompaniment to Raga Alapana to the temple processions (Veedivalam) where the Nagaswara Vidwan took up Alapana on a grandiose plane. And the Thavilkar's accompaniment, in 'Nadai Sollus', indicated to the people at a distance, that the deity was not stagnant but on the move.

This served a double purpose. While it created an air of sanctity, divinity, it also 'fed' the people waiting for the Darshan with melodious music and lilting rhythm.

Valangaiman had great faith in Paramparas, that is Khandhani as well as Sishyaparampara. He himself belonged to a great Parampara of Thavilkarars too. Having had his initial training from his father V. Arumugam Pillai, and his uncle V. Seetharama Pillai, he went under the tutelage of Nachiarkoil Raghava Pillai. An 8-year rigorous training after he came on to the performing forum at 15 and never stopped till diabetic gangarian and renal failure took a toll of his life at 75, this summer. Over half a century he remained on the crease enlivening and enlightening the audience both in open-air performances and closed door concerts.

A Kalaimamani of Tamil Nadu Iyal Isai Nataka Manram, he was awarded the Central Sangeet Natak Akademi award. In spite of being numero Uno in profession, he remained unostentatious. His house was an 'Anna Chatram' for disciples and guests, but he fell short of funds, for his treatment. His son-in-law Tanjore Upepdran, the well-known Mridangist predeceased him. His son has not taken to the Parampara profession.

Whither Thavil?

Kinnari



OBITUARY

We record with deep regret the sudden passing away of Pt. K.G. Ginde, an eminent Scholar-Teacher-Performer of the Hindustani tradition, recently at Calcutta.

SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA (REGD.)

MUSIC COMPETITION — 1993 -94

LIST OF PRIZE WINNERS

TITLE OF THE ENDOWMENT/MEMORIAL PRIZE	PRIZE WINNERS
VOCAL	
1. Sri B.V.S Iyengar Memorial (Instituted by M/s Iyengar & Co.) (Group -I 10-15 Years)	I Prize—Kumari-Kavitha Jayaraman II Prize—(1) Kumari - Shilpa Krishnaswamy (2) Master - Shivakumar A. III Prize—(1) Kumari- Priyadarshini Narasimhan (2) Kumari-S. Lavanya
2. Smt. Vijayalakshmi Nathan (Instituted by Shri R.S. Nathan) (Group II-15-20 Year)	I Prize—Kumari - Deepa Krishnan II Prize Kumari - Kavitha Narayan
3. (I) Kalki Memorial (Instituted by Shri T. Sadasivam) (II) Smt. Narayani Haridasan Memorial (Instituted by Shri H. Shankar in memory of his mother Smt. Narayani Haridasan) For Bharatiyar Compositions	I Prize - Kumari - Priyadarshini Narasimhan II Prize—Kumari -Aparna K. III Prize—Kumari - S.Maithreyee Consolation Prize - Kumari Shilpa Krishnaswamy
4. Prof T.V. Ramanujam Endowment (Thambura) (Instituted by Prof T.V. Ramanujam)	Kumari Hema Hariharan
5. (I) Karugudi Sri V. Sankara Iyer Memorial (Instituted by M/s Sankar Iyer & Co.) (II) Sri K. Gopalachari Memorial (Instituted by Shri S.K. Iyengar) For kritis of Papanasam Sivan	I Prize—Kumari-Priya Ramachandran II Prize—Smt. Swarnalatha Ramesh
6. Sri. R.V. Murthy Endowment (Instituted by Shri R.V. Murthy) For compositions of Purandara Dasa	I Prize—Kumari-Chavali Indira II Prize— Master-Krishnan E. III Prize Kumari-Sheela R.
7. Smt. D.K. Pattammal Endowment (Pancharatnas) (Instituted by Dr. V.V. Srivatsa)	I Prize—Kumari-Kavitha Narayan II Prize—Kumari-Chavali Indira
8. (I) Sri S.R. Kasturi Endowment (Instituted by Kalaimamani Sri S.R. Kasturi) (II) Sri P.R. Krishnaswamy Memorial (Instituted by Shri S.K. Iyengar) For Tyagaraja kritis	I Prize—Kumari -Priya Ramachandran II Prize—(i) Kumari-Preetha Seshadri (ii) Smt. Swarnalatha Ramesh
9. (I) T.S. Subramaniam Endowment (Instituted Shri T.S. Subramaniam) (II) Smt. Alamelu Mangal Memorial (Instituted by Shri S.K. Iyengar) For kritis of Maharaja Swati Tirural	I Prize—Kumari-Priya Ramacandran II Prize—Kumari-Hema Hariharan II Prize—Kumari-R. Sheela
10. Smt. Karuganti Satyavathi Memorial (Instituted by Shri Hanumantha Rao)	I Prize—Kumari-Priya Ramachandran II Prize—Kumari-Hema Hariharan III Prize-Kumari-R.Ranjani
11. Smt. D.K. Pattammal Endowment (Sri Harikesanallur Muthiah Bhagavathar's kritis) (Instituted by Dr V.V. Srivatsa)	I Prize—Shri - Prashant Prasad II Prize—Kumari-Indu Menon III Prize—Kumari-Hema Hariharan Consolation Prize—Kumari-S.Maithreyee

12. Sri. Maharajapuram Viswanatha Iyer
Memorial
(Instituted by Maharajapuram Viswanatha
Iyer Trust)
Competition in Alapana
- I Prize—Kumari-Priya Ramachandran
II Prize—Kumari-Hema Hariharan
III Prize —Kumari-R.Radhika
13. Sri. Navalpakkam Sunderrajan
Endowment
(Instituted by Shri N.S. Sunder Rajan)
For Kritis of Syama Sastri
- Appreciation Prize-kumari-hema Hariharan
14. VIOLIN GROUP I
(I) Smt. G. Lakshmi Ammal Memorial
(Instituted by Shri G. Sundaresan)
(II) Smt. Mangalam Govindaswamy
Endowment
(Instituted by Shri T.S. Krishnaswami)
- I Prize—Master-R.Murali Manohar
II Prize—Master Mukund Raghavan
III Prize—Kumari Swetha Krishnan
15. VIOLIN GROUP II
Smt. Shanta Sethuraman Memorial
(Instituted by Shri T.S. Krishnaswami)
- Appreciation Prize—Miss R.Ranjani
16. MRIDANGAM GROUP I
Sri. Vellore Ramabhadran Endowment
(Instituted Shri Vellore Ramabhadran)
- I Prize—Master - R. Ramakrishnan
II Prize—Master- V. Deepak
17. MRIDANGAM GROUP II
18. TABLA GROUP I
- I Prize—Master-Sanjiv Viswanthan
Appreciation Prize I Master-Aditya Joshi
Appreciation Prize II Master-Bhushan
P.Parchure



SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA (REGD)
SRI SHANMUKHANANDA SANGEETHA VIDYALAYA - SCHOLARSHIP AWARD 1993 -94

Sl.No	SCHOLARSHIP ENDOWMENT	AMOUNT	NAME OF AWARDEE	NAME OF THE TEACHER
VOCAL				
1.	Sri Suryashekhar Iyer Memorial Scholarship (Instituted by Shri P.S. Sitarman)	Rs. 500	Shri. R. Kalyanaraman	Smt. Kalyani Sharma
2.	Sri. MuthukrishnaYathindra Memorial Scholarship (Instituted by Shri V. Sundaresan)	Rs. 300	Smt. Ganga Ramachander	" "
3.	Madhugiri Shantaveer Parvatamma Vinod Scholarship (Instituted by Shri M.S.V. Babu)	Rs. 300	Master Pradeep Jayaraman	Smt. R. Sakuntala
4.	Smt. Lakshmi Easwar Memorial (Instituted by Shri T.N.P. Easwar)	Rs. 250	Kumari Supriya Mahadevan	Smt. Lakshmi Ganapathi
5. i ii	Radhika Ganapathy Endowment Trichy Swaminatha Iyer Endowment (Instituted By Shri T. Swaminatha Iyer)	Rs. 200	Kumari Kalpana	" "
6.	Kambangudi Kamalambal Venkatrama Iyer Memorial (Instituted by Athmanath S. Iyer)	Rs. 100	Master Gurumani Krishnan	Smt. Meera Nathan
7.	Shri S.K. Patil Memorial (Instituted by the Sabha)	Rs. 500	Kumari Rupa Ramakrishnan	" "
VEENA				
8.	Hema Malini Endowment	Rs. 500	Kumari. Janaki Krishnamoorthy	Smt. Kalyani Sharma
9.	Hema Malini Endowment	Rs. 250	Kumari V. Shobha	Smt. Mangalam Muthuswamy
10.	Hema Malini Endowment	Rs. 125	Kumari. Preethil	" "
11.	Hemamalini Endowment (Instituted Smt. Jaya Chakravathy)	Rs. 125	Kumari. Vasanthi	" "
12.	Madhugiri Shantaveer Parvatamma Vinod Scholarship (Instituted by Shri M.S.V. Babu)	Rs. 300	Kumari. Maya	Smt. R. Subhalakshmi
13.	Smt. Lalitha Gurunadham Memorial (Instituted by Smt. Kamala Vivekananda)	Rs. 100	Smt. Srilatha Nair	" "
VIOLIN				
14.	Shri V. Sridhar Memorial (Instituted by Shri G.R. Rao)	Rs. 1000	Kumari N. Lakshmi Priya	Smt. Visalam Vageeshwar
15.	Madhugiri Shantaveer Parvatamma Vinod Scholarship (Instituted by M.S.V. Babu)	Rs. 300	Kumari. Srividya K.	" "
16.	Smt. Lakshmi Easwar Memorial (Instituted by Shri T.N.P. Easwar)	Rs. 250	Master Sudarshan	" "
MRIDANGAM				
17.	Madhugiri Shantaveer Parvatamma Vinod Scholarship (Instituted by Shri M.S.V. Babu)	Rs. 300	Master Ashwin Balakrishnan	Shri. T.S. Nandakumar
TABLA				